

INDUSTRIAL NATION

Issue #10

US \$2.95

KEVORKIAN DEATH Cycle
FRONT LINE Assembly
ARMAGEDON Dildos
CHRISTIAN DEATH
Killing Joke

Marilyn MANSON
Spirits in Sin
Spahn Ranch
16 Volt



INDUSTRIALNATION

Well once again throughout all the rumors of non-existence and turmoil of my stupid peace of shit Samsung Printer (Call 1-800-Samsung next time Industrialnation is late, 10-1 it's because they are fixing it.) And now as I write this editorial a few days before I send the final pages to my printer I sit in front of my scanner which has decided to stop working. So after this I get to go to Kinko's to scan the last 4 images I need. Well enough of our complaining. We actually have Issue #11 tentatively planned for release in June/July and we also plan on coming out with Issue #12 in the Fall. Then in '96 we will actually try to get 4 issues out. I know, don't hold your breath but hey we at least are planning which is one step ahead of what we used to do. As usual we accept un-solicited contributions but never guarantee that anything will be printed because we constantly change our minds. We are always looking for scene reports, especially from other countries. Foreign correspondents with E-mail capabilities make life a lot easier to keep in contact with. We also have an Industrialnation CD Vol #2 in the works as well as an Industrialnation Video Compilation, which we encourage bands to submit demos of their songs/videos for inclusion. Be sure to note our E-mail address change our new and permanent E-mail address is IN@Ripco.com. Change your databases as the old account is far gone.

Industrial music is not the same as techno. We can't get away from labeling and categorizing people, nor can we escape it in music. So, please notice the difference between these two styles of music. We're not trying to say that techno is inferior in any way or that it is bad - only, that it is not the same as industrial. Industrial music and culture are the main focuses of our magazine. There are of course other styles offered within our pages, but only what we consider noteworthy and possessing some relation to the elements of industrial music. Some techno does possess these elements and we will cover what we consider to be quality music our readers would appreciate. This applies to other styles of music that contain industrial elements, but we've had a barrage of crappy techno sent our way lately. Thus, this little piece of advice.

Paul & Diane Co-Editors

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Dear Industrialnation-

I would like to say a special thank to everyone involved in Industrialnation. It's far one of the best magazines other than Technology Works and Permission. I really like how local unsigned bands get publicity in your mag - it shows how you people give a shit for bands other than the ones who get a lot of exposure. So anyway, keep up all that great work and don't stop doing what is great and that also goes to Chase for putting out such killer compilations such as Torture Tech Overdrive, Rivet Head Culture, and Scavengers In the Matrix - Oh, yeah, and Shut Up Kitty & Cyberflash Conspiracy. And thanks for bringing in bands like: Death Method, Hats Dept, STE, Scar Tissue, A-Politik, Babyland, Montalis & the Fixer, etc etc etc.

Mikhail Orpillon

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*Upon getting a "Notice of Detention/ Determination" from Canadian Customs concerning a box of 12 IN #8's:

Please return these to sender. I only get in two music magazines for my store, Propaganda and Industrialnation, and if this is going to be so offensive to the Post Office, screw it. I can't believe how they get through to some stores and not mine. Industrialnation is an industrial music magazine. Sit down and read it. Anyway, I'm not going to fight you - Return them! Thank you,

Linda Secapna
Flash Cadillac Clothing Co Ltd

Dear Industrialnation,
Hello! I'm very pleased to know your magazine. I live in Japan and there is no magazine like yours. So I'm very pleased and I think your magazine is excellent! ... I bought your magazine in Tower Records. I was so excited because there are Babyland, Sister Machine Gun, Young Gods, Die Warzau, TKK... In Japan, I can't see these names in any other magazine. And there are many reviews and these are very interesting. There aren't reviews like this in any other magazine in Japan (Japanese magazine). If there, they write only denounce. And in Japan it's very difficult to get industrial cds from small labels in America, and I can't know what cd is released, so I'm very pleased there are many reviews in your magazine.

I'm surprised because there are reviews of Japanese bands. I think there are a few good or interesting Japanese bands. But although I don't like noise bands, Merzbow is so powerful, and Zeni Geva and Boredoms have great intensity. If you haven't seen their stage, I wish you go to their concert when they go to tour around America.

In Japan there is few good industrial bands, I think. There are so many bands like Ministry.

but they are just imitate Ministry or Front 242. Second Communication, although I don't like so much, they are the only group I can recommend.

Please forgive me my bad English...

Sincerely Yours,
Miyako

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Dear Industrialnation,

I just picked up your Summer Issue and saw on page one that you were looking for Music Reviewers. I can proudly admit that I am obsessed/addicted to music (Especially Industrial/Ambient/Techno) and enjoy discussing it. I was wondering if you sent out music to your reviewers for Review. I really enjoy your publication and feel that I could be greatly helpful to your "Sonic Reviews" section.

Miko Mullen

(ed. notice the reason for detention: Bondage!)

I'm reading your mail.

P.S. I would also like to say that your interview with Trent Reznor was excellent. It's

a rare experience to read something on Reznor that's not so incredibly biased and out of context like everything found in all of the corporate-bandwagon-fluff magazines. It's refreshing to see Reznor in his true spirit. Once again, congratulations to Kim Traub on her well written, unopinionated article.



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TO: Industrialnation
From: CISKONGDON@msiwest.com

Thanks for putting out one of the few decent magazines about the music I am obsessed with. It is nice to know there are few intelligent, tasteful people in this world. When is the next issue (#10) going to be available? Are you going to be putting out any more IN CD samplers? The first one was excellent! I got to hear some tracks from bands that I have only heard about, but was not able to actually hear their music. Thanx once again for a great magazine and giving me a reason to go on. Hope to hear more soon!

Kevin Congdon

Industrialnation,

Greetings Earthlings. Now be prepared to be annihilated by my space modulator!!! O.K. I guess I won't annihilate you just yet, you do put out the finest electro-industrial magazine I've come upon on my vast journey across this pathetic universe. The reason I'm writing to you, a couple of months ago I purchased your IN CD Compilation Vol. 1. This compilation is definitely one of the best electro-industrial-cyber-what-ever-gets-you-hard-label-type compilations I've heard. Anyway upon listening I was surprised to find the non-listed "bonus" tracks and was very impressed

by track 12 by (I think) ?Necrofix? my questions are these- 1) Is this the correct band name? 2) What is the name of the song by them (track 12) on the comp.? 3) Where can I obtain more from them (Full Length etc...)?

Tharx Very Much.
John Hailey Jr.
Mt. Vernon, MO

[Ed:

Track 12: Necrofix - Bitter Reign
6600 Ed Bluestein #516
Austin, TX 78723

Track 13: Auschwitz 46 - Terminal 93
P.O. Box 92109 File 228
Austin, TX 78709-2109
512-292-0046

Track 14: Benestrophe - Sensory Deprivation
Pre-Zoth Ommog Mentallo & the Fixer
Project of the Dassing Brothers. Track
taken from the Ras Dva CD release
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Ras Dva Records
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To: Industrialnation

From: pratik@mail.utexas.edu (Pratik Vaidya)

Hello there! I know it's a little late but I just picked up #9 a couple of days ago. It was a thrilling experience. I don't remember the last time I picked up a mag, read it page by page and still wanted some more. You see, the reason I picked it up was because of the interview

with Trent Reznor. All in all, I thought that it was a pretty good job. However, I do have a couple of complaints about Reznor. First, he said that when he worked with Machines of Loving Grace, he didn't actually work with the band. He just worked it all through fed ex and extensive mailings. This was also verified in the Machines interview. The problem is shouldn't someone, anyone, feel a little ashamed that Reznor got his name on a single that he didn't really put a lot into? It's seems to me that either Reznor is taking more credit than he deserves or Machines is trying to sell by using Reznor's name. My other problem is Reznor's comment on what he wants to do with Coil and where he wants to take them. This sounds as if Coil was Trent Reznor's band and he solely controls their fate. Although I must admit that Reznor is intelligent and very talented, Coil certainly has more years to them. John Balance and Peter Christopherson (excuse the spelling) were making music well before Trent even got into high school. Coil was pioneering in industrial sounds many many years before Reznor complained about people tagging his music as industrial. Coil has certainly shown their talent through the likes of Throbbing Gristle, Zoe Kia, and their various movie scores. I think Peter can hold up on his own without the guidance of Reznor just as he has done throughout the years. This is especially weird coming from me since I think that he is one of the best musicians of his kind out there, but I think that he also does Coil when he made that comment. This should be saved for groups like Marilyn Manson, that it is very original. Then again, neither is a lot of industrial music. This brings me to the point of someone who mentioned that Zoth Ommog is the best little industrial label previously. Bands like Leather Strip and Bigod 20 industrial music. I enjoyed the interviews, the reviews and yes, even the ads that tell about you stealing his \$10 and never giving him a subscription. So, until I get a little more encourage from you guys, I might also start up a subscription of my own. If I do get the magazine, I definitely think it'll be worth it.
Pratik

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The internet is a spooky thing... telephone lines negating the rights to privacy... anyone can find you. Essentially, once on the network, you can run, but you can't hide.

Yet, as well, good things... connections; the networking intended by this technological communications advancement... come together. Under the cover of darkness, one half of the internet tycoons of self-promotion, Violet Arcana, is sequestered away in his Portland axis; is plugged in and scanning the general mail. He comes across an inquiry — one Ric Laciak of Zoth Ommog/Music Research is inquiring about an American recording engineer... someone capable of giving one of his bands a harder edge; a "Ministry-esque" feel.

Jeremy Wells responds, suggesting he go to the source; suggesting he find Keith "Fluffy" Auerbach.

Hence, the German duo Armageddon Dildos team up with Fluffy, come to Chicago with a mass amount of strange looking baggage... their equipment, all which must be carefully scanned at Customs, who feel certain that there's more to all this than music. Maybe, as countries, we have our share of differences, but as artists, we speak a universal language, and that language is music.

Quoted straight from the internet is Ric Laciak with news from the front line:

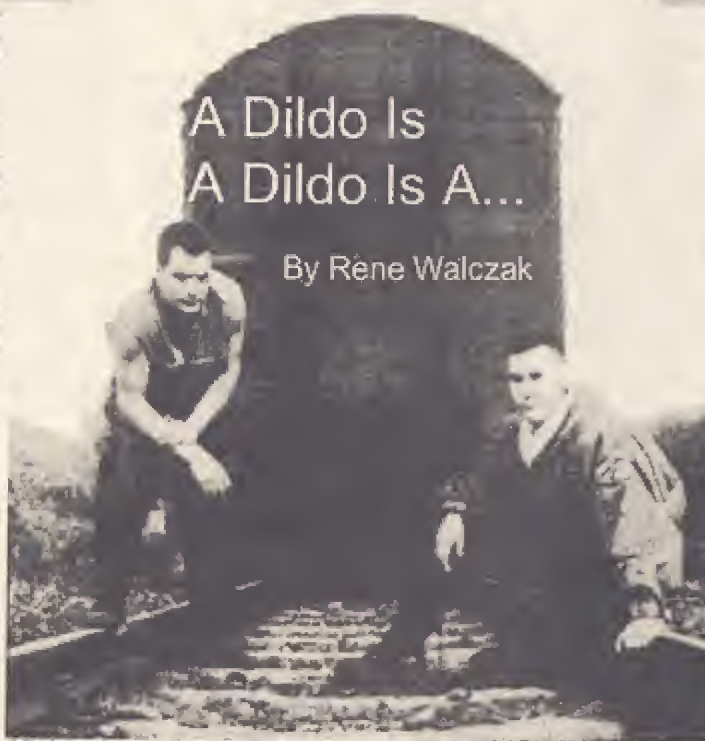
I had the absolute pleasure of managing the recording of the new Dildos record, and hiring an Executive Producer for them. The recording took place at Chicago Trax in May 1994 with "Fluffy" Auerbach as Executive Producer and Mixer. Fluffy is that wonderful engineer-turn-producer that brought you all that Ministry, RevCo, most of the Wax Trax! stuff, 16 Volt, and now with his first major label debut — the Dildos on Sire Records [insert 2001: A Space Odyssey crashing drums here]. The new cd should be out on Sire Records in August, but until then, you can download a cool picture of them in the Warner/Sire area of AOL [Dildos.gif] taken the day after they finished recording in Chicago. The new mid-priced compilation called 07104 includes all the band's singles from Zoth 07 to 104. [Laciakr@aol.com>]

[Note: Not entirely correct...

ARMAGEDDON DILDOS

A Dildo Is
A Dildo Is A...

By René Walczak



Ministry is on Sire as well]

There's been a recent deluge of German artists who've found the means to gain North American distribution through a creeping influx of "indies" or by attaching themselves to a cooperative major. Many are on the side of forerunners Kraftwerk and Einstürzende Neubauten — such bands as Das Ich, Testify, The Fair Sex, and Love Like Blood. Others resemble the enigmatic Druids of the Black Forest, antiquitous in sound, flowing in the vein of Dead Can Dance... Love Is Colder Than Death tops that list. [Note: Metropolis Records, out of Philadelphia, is handling

Hungary is the best place to play. "This is the best audience, in Budapest, the girls take down your trousers... But never France. We do not care for France at all."

Both Kants and Krause resemble the stoic Germanic stereotypes lodged in our dense and judgmental American minds... on the outside. In fact, they are good humored and good-natured, though intensely serious about their health and their work. The thirty-something Uwe strikes quite a pose, tall and well-built, quick to laugh, amused by English, picking up quaint colloquialisms and translating our verbiage into his complex language. The less outspoken Dirk Krause, resident electro-genius, is sensitive, and an obvious listener who finds wind up toys that spit fire as fascinating as would your average six year old.

Armageddon Dildos have extensively toured their native Germany, as well as Holland, Italy, and Sweden. A US visit remains a vague reality, but all indicators point in this direction; a direction in which the Dildos hope to go. The US means big numbers, big time exposure, sky rocketing record sales... The possibility of financial stability.

"What is the translation of your name, Armageddon Dildos, back into German?" I ask Kante, the towering man of steel.

"It is the same... Armageddon Dildos... A dildo is a dildo..." He smiles at his own joke.

Last summer, the Dildos signed on to Sire to enhance distribution and subsequently released *Homicidal Maniac* as the first US maxi single, and the 12" promo-only cover of Morrisey's "Every Day Is Sunday." How strange to hear the eternally whining ex-Smith transformed into a razor's edged mix quite capable to holding any dancefloor crowd captive. However, no time has been wasted in the course of their 3 year affiliation with Zoth Ommog/Music Research. They've released the highly successful single "East West"/"Never Mind" followed in 1991 by their first full-length project appropriately titled *That's Armageddon*. Two years later, in keeping with their energetic electro/industrial feel, the Dildos added guitars for texture and the *Homicidal Dolls* LP hit harder than Armageddon itself. And then there's the constant drip Zoth Ommog compilations

Stateside distribution.]

So, from across the cold, vast ocean comes the Dildos. Since 1988, their lineup is but two in number — Uwe Kanka and Dirk Krause... Until now, as the new album includes contributions from Skatenigs' guitarist, Mat Mitchell, and Hip Deep Trilogy/Drum drummer Felix Mellick. And of course Fluffy... And they begin to speculate if a few additional bodies might be needed for live performances.

On European soil, the Dildos have attracted quite a cult following and their shows help to bring the scattered remains of alternative culture together. According to Uwe,

methodically introducing their impressive collection of "Industrial-plus" artists.

Five years ago, the young entrepreneur Talla 2XLC, foresaw an expansive future for music and electronics; foresaw the eventual crossover of currently prevalent, but relatively independent genres... industrial, techno, trance, goth, punk grunge, rave, rap, house. The possibilities seemed endless as the stream of both European and American crossover mutations began to rain down. And so, Talla 2XLC founded Music Research, one of the most successful electronic music organizations worldwide, and created its first label, Zoth Ommog. Since then, five more internal division labels have sprung up, all to suit a new sound, a new blend: Talitha, Suck Me Plasma, Influence, Metamatic, and the newest among them, Aural Experience for the more trance-like, softer side of the machine.

"We have a loyalty to Talla, and a great respect for Zoth Ommog/Music Research. There is no interference; total artistic freedom. With Sire, we will continue with these already established guidelines..." The Dildos have discovered, along with their labelmates, an artistic mecca.

By the end of 1992, Zoth Ommog had become the most popular European electro-industrial label having established such acts as Leaether Strip, Bigod 20, X Marks the Pedwalk; and introducing such newcomers as Psychopomps, Headcrash, Mantallo & the Fixer, and Orange Sector. The Dildos are in good company and prepare themselves for the highly probable flood of notoriety that could keep them on the read for a good long time. Uwe Kanta may want to stock his beloved teenage daughter up on postcards...

Armageddon Dildos couple raw and real vocals with lyrical structures loose enough to hold a wide range of interpretations, yet tight enough to make a lot of sense. These "mental" aspects of song construction — Uwe's territory — are braided with the "sensual" side by way of Dirk's Simmons electric drum and an array of digital samplers, ie and ARP 2000 synthesizer (vintage keyboard version), an Akai 51000, and a borrowed Emax; a vintage memory Moog (Jupiter 4, Jupiter 6, and Jupiter 8); and an analog, as opposed to digital, Oberheim Xiander. Imagine the complexity and inherent complications involved in converting



these essentially European systems into their symbiotic American identical twin. The Dildos' cool temperament remained steadfast through it all. In other words, *Lost* was created and recorded by a team of sane minds although lyrically, the issue of maintaining mental stability under the immense pressure of these highly stressful times is often in question.

Reflecting upon his American recording experience, Kanta described it as "fantastic;" "real rock n roll." He's quite certain that "good feelings have come into the music" as a result of the close association of the project's three most intrinsic participants. "We got what we came for," adds Kanta, "an American sound." Again, eye contact and his soft smile, so full of irony and experience. "But it was more than just the notion of an 'American sound.' We liked Ministry, the Revolting Cocks, Die Warsaw... We wanted to track down the person who did these, preferably in the same place where these things were done. And we did."

Kanta leans back and lays his hands on the tight, flat muscles of his stomach. We are in the little kitchen of Trax, a sort of watering hole between Studio A and B. Krause and Fluffy are behind closed doors, though an occasional ring of laughter can be heard. They are tweaking the last samples before everything is boxed up and shipped out for mastering. I refill my coffee cup and light another cigarette... just in time, as the topic of politics arises.

Recent history has restored to mind the notion of Neo Fascists and Right-wing parties, of the horrors that mass unemployment in East Germany has wrought; the horrors German youth are being made subject to. According to Kanta, "These Neo-Fascists and Right-wingers are one and the same thing... the banning together against the infiltration of foreigners. East Germany has proven that socialism doesn't work. Young people have no jobs and no job prospects. The government is closing their gathering places. I would have to call myself a 'Left-wing Socialist.' I think income should determine how much is made available. All Germany's citizens have the right to attend grammar school for a minimum of 10 years. At that point, your skills determine what direction you shall head in gymnasium — Germany's version of high school. If you qualify, and it's very strict, you may attend university. If you cannot afford it, the state will pay.

Socialism is luring in youth with the promise of employment, but this promise cannot be kept. Young people today, more so than ever before, are in need of a reason to live. All in all, I see no chance for a party takeover... Too many can still remember... No one wants it to be again as it once was."

And though he adores Chicago and his American experience, Uwe Kanta confesses to being a bit homesick. "I miss German food, especially currywurst... a curried sausage with french fries and onions on top. I miss the sense of family that I associate with Germany. Paris, Berlin, Amsterdam... these wonderful cities are accessible to us and I do a great deal of travelling, both for personal enjoyment and to tour. Oh, and I love Sweden... autumn and winter there, the extraordinary landscape, the seaside..."

Perhaps the best example of their positive outlook is expressed through their music, especially the lush and emotionally charged "Too Far To Suicide." "It reflects a personal situation as it now stands; as being down. But being so far down is also an inspiration," Uwe explains. "We must be like the phoenix. It is only life... it goes down, and there is chaos, but good things will come like a flower growing up through the concrete." Kanta is defining "patience," a scarce commodity of youth.

However, neither Kanta nor Krause are saplings. Kanta, a Pisces, is 37; and his lion-hearted partner, 29. When home, Uwe goes out, as do we all, to the bars to enjoy a beer and a bit of conversation. He reads a lot... modern fiction such as Thomas Wolf ["*Lost*" is his lyrical translation of a Thomas Wolf novel], and Thomas Mann; sci-fi and crime epochs.

It was at the same practice space that he hooked up with Dirk Krause back in the autumn of the Reagan-raped 80's. "It was some common situation," he recalls. "We initially formed this compact 2-man thing in 1986, then reformed in '88 and began working with Music Research."

Prior to this, Dirk, who's apt to describe himself as "not so happy a person," had attempted to make a go of it within the poppy synth band Head & Shoulders. But Krause wasn't comfortable; he wanted to create something more rooted in electronics and far less mainstream, less sugary. Kanta brought along his experience

with a more punkish unit that called themselves Beat the Beat, where his primary contributions were on guitar.

"I hate terms. They serve only to confuse or give false impressions. In Germany, 'industrial' means Einsturzende Neubauten, X Marks the Pedwalk, and Skinny Puppy. Personally, I have a preference for how Nine Inch Nails choose to describe themselves... as 'industrial rock music.' I can relate to this. The word 'industrial' is much too vague."

For Krause, the names Kanta drops are lodged in his memories of America. His outside interests are largely centered around music and he's put together an impressive collection of backstage passes during his month-long stay — Nine Inch Nails, KMFDM, Chris Connolly, and Hip Deep Trilogy... He's met many of his "heroes." He's also loved this opportunity to work in "a big studio with such wonderful equipment... so much room, and a different receptionist, or so it seems, everyday."

Whatever their preconceptions - no matter how well laid the plans - once here, the Armageddon Dildos confess to making changes according to their instincts. "You say you can hear rap, but we prefer to look at it as 'spoken word,' and 'Too Far To Suicide' is so very far from its original..." Kanta sighs heavily. With the project coming to an end, other responsibilities begin to clutter his mind and detract from the object of attention.

"If I can say but one thing to young people, to cre-

ative people... Live your own life. Don't listen to the politicians. Listen to your inner voice..."

Armageddon Dildos are largely realists, and while "Wonderland" may be only fiction... a song about a dream world, another world; any world but this one, it's one means of safe passage from an otherwise and admittedly shitty reality.



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FUTURE MUSIC : FALL 1994

CHEMLAB *magnetic field remixes* combines remixes from *Burn Out...*-a new song "21st Century" and the entire re-issue of the popular and long out of print *10 Ton Pressure*-The new remixes are produced by **CHEMLAB** and CRITTER



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Choking on Staples

by chase

A while ago, when *JN* was TV Guide-sized, I did an intro for my piece on Machinery records talking about the trials of DJs and clubs. I had stated, "The problem with clubs is that everybody says they're tired of hearing the same old stuff, but when the DJ spins something new and innovative, the dancefloor clears. This paradox seems to imply that club patrons want something new that sounds exactly like something old." I still feel the same, but I've chosen to elaborate upon this topic.

The first thing to understand is the blueprint of a torture-tech club playlist. It generally rotates around ten artists, with one song per decade. If you've never DJ'd at a cyberclub, but you want to, then knowing this

the track from future use. The fear of playing a dancefloor-clearer twice is unfathomable, but if the DJ has faith in the track, it should be forced upon the club denizens until they can appreciate the groove.

I have also made reference to manipulating your audience through false introductions, e.g. play something off of Sister Machine Gun's *Sins of the Flesh* CD and say it's Nine Inch Nails or play the Swamp Terrorists and say it's KMFDM. There's an inner magnet that attracts dance snobs to music by popular artists, regardless of the song's accessibility. This "throw 'em a fish and watch them slap their fins together like trained seals" mentality is one of the effective, but unfortunate, tools of the trade.

1. Ministry's *Thieves & NWO*
2. Front 242's *Headhunter & Welcome to Paradise*
3. KMFDM's *Virus & Godlike*
4. Nitzer Ebb's *Join In the Chant & Getting Closer*
5. Gruesome Twosome's *Hallucination Generation*
6. Skinny Puppy's *Dig It & Tin Omen*
7. Normal's *Warm Leatherette*
8. Revolting Cocks's *Beer, Steers, and Queers & Stainless Steel Providers*
9. My Life With the Thrill Kill Kult's *Cuz It's Hot & Sex On Wheels*
10. Nine Inch Nails *Head Like a Hole & Closer*

list of prerequisite tracks will insure that the dancefloor stays packed, even if you're sick to death of what you're hearing:

How does a DJ combat this obvious cycle? Tactfully introducing a new song every fourth cut seems to be the commonly accepted practice, but the puzzle still doesn't fit together. If new songs were always being introduced, then there would be no need for these grandfather tracks. If you go to a rap club, you won't be dancing to the LA Dream Team, Run DMC's "Walk This Way" or Joe Ski Love's "Pee Wee Herman", and how many techno clubs still play "James Brown Is Dead" or the Lords of Acid's "I Sit on Acid"? Why not? Because they've been retired! Hmm, an interesting concept.

In order to be hip, some DJ's will spin cool music at the beginning of the night, before the dancefloor beckons the throngs of Doc-wearing clubsters to display the current stomp. Sure, this gives some exposure to new or obscure acts, but by the time the flocks arrive, these songs only touched a half dozen ears.

Djing is a job intended to keep the crowds happy and dancing, but the dancefloor usually clears when a new track is played without having a smooth transition from the previous song, and a good segue into foreign territory still eliminates some of the lightweights. However, if the new cut is an instant floor clearer, the DJ often retires

If you're a DJ who wants servicing from a label, you need to validate your legitimacy as a DJ. Some items you should include with your request for free goods are a playlist, a letter detailing your club with both your home and club phone number, and some club flyers. If you do a regular playlist, send it to labels once a month; this constant reminder will help establish your name. You should hold off on ritually sending your playlist to a label if you never play their music; you want to be remembered by the label rep, but not as an asshole.

The trials of DJing are universal, except for those few lucky individuals whose patrons thrive on fresh sounds. By the way, I'm still amazed that a repetitive, slow tempo, monotonous, slightly off-beat song like "Warm Leatherette" can pack a floor, when a NIN-ish sounding cut like Society Burning's "Party Girl" can only keep a few of the gyrating bodies in full throttle.

Now that you know what works, go and mix some more underground groups into your set, like Chemlab, Circle of Dust, Acumen, Hate Dept, Spahn Ranch, and 16 Volt.

[This column and updated versions of previous installations will appear in my upcoming Cleopatra-published book called *The Gutter-Tech Grimoire*.]

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"Auschwitz 46 traps screams in lock-step with mountainous electro-noise beats. Corrosive guitar carves a counterpoint to their programmed thunder, producing a sound with which fans of Skinny Puppy and Godflesh will be comfortable."

Jim Santo

Alternative Press vol.7 no.61

"Six bloody, filthy, grinding tracks that'll leave you sterile and howling, clutching your crotch and wishing you had gotten off as lightly as JW Bobbit."

Mark Savlov

Austin Chronicle vol. xiii, no. 28

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An interview with vocalist Athan Maroulis

By Josh Finney

SPAHN RANCH

Collateral Damage is the military term for the residual damage that is caused to civilian structures and personnel in the systematic bombing of strategic targets. Back in 1993, LA based industrialists, Spahn Ranch, appropriated the phrase for the title to their first full length album. Containing over forty minutes of the band's mallet-fisted aggression music and thought simulating lyrics, the name Collateral Damage couldn't be a more fitting title.

The cd is a total sonic bombardment. Musically and lyrically it hits its targets dead on, releasing all the festering emotion and provoking ideas the trio wanted to express. But in the process it causes some unintended casualties as well.

Most noticeably, Spahn Ranch lays to waste the constricting concepts from the 80's of what an "industrial" band should be. As musicians, they have become innovators of the scene, breaking free from the chains of the past. Proof that the new generation of aggro-electronic artists of the 90's can be unique, upholding their own distinct style and sound.

Catching up with the band that chose to use the grotesque photo of an open chested cadaver as an album cover, I interviewed vocalist Athan Maroulis shortly after the release of Blackmail Starters Kit, a compilation of remixes and unreleased tracks from Collateral Damage.

IN: War and urban violence seem to be reoccurring themes in your music, what would you say Spahn Ranch is trying to communicate to its listeners?

Athan: I don't know if it's necessarily trying to communicate to the listeners. Let's say Rob and Matt work on the music and create this particular song and it tends to be very violent from a musical end of things. The first thing that would come to mind for me lyrically would have to come from what's going on

musically. So, if the music evokes a feeling of violence, the lyrics tend to be that way and I tend to drive them that way.

I think we have all been fascinated with wars since we were kids. I think we're all closet war buffs in a way. And violence, just because violence is one of the most extremes that a human being can go through, committing murder or committing crime or something along those lines, those kinds of passions kind of fuel us. Not that

we go out and do that, but we are fascinated by it.

IN: The first thing that hits you on Collateral Damage is "Wires," a song directly about war.

A: That song especially had a lot of Desert Storm/Viet Nam/Korean War type imagery in it. I was trying to put myself in the shoes of an 18 or 19 year old kid somewhere in Viet Nam in 1968, and I think that's where that came from.

IN: You once identified Orson

Wells as a lyrical influence.

A: He's probably one of my favorite directors. I'm not aware of any of his writing, but as a director and an actor the expressions he gives and the imagery he paints is a lyrical influence of sorts because it inspires me to write.

IN: Are there any literary influences in your music?

A: Yeah, but I don't know if they'd be really apparent. I guess John Steinbeck has always been a big favorite of



mine. With poetry I've always been big on Sylvia Plath. I know that sounds corny, but it's true. Edgar Allen Poe was always a big favorite when I was growing up, also Tolkien to a degree when I was a kid.

IN: Your influences are very different from what a lot of industrial musicians identify as their creative inspirations. I notice you haven't said anything like Clive Barker or Stephen King, or even Skinny Puppy and Ministry.

A: I admire all those people, but in a sense they're peers of mine. I've been doing this kind of music for a long time. I can't say I'm as old as Alan Jourgensen or anything like that, but I'm in my late twenties so I've been doing this a while myself. So I was in other bands while Skinny Puppy was taking off, so while I admire them I can't cite them as an influence.

To me, my interest in this music is almost from its purest form. I like engines and mechanical things. I work on old cars. I own a few old cars and I really enjoy working on them. So for me the interest in the sound and the feelings that this kind of music evokes are basically from that.

My influences in literature are kind of all over the place. I really love the Americana aspect of say a Steinbeck; there's so much hope in his writing. Then there's the dark stuff, like Sylvia Plath. She's a dark poet, she really got down there and made depression a career... as well as Poe, another great writer.

IN: Are there any particularly meaningful lyrics on *Collateral Damage*?

A: Well, they're all meaningful, I wouldn't have put them on a page if they weren't. I think the song I really like lyrically the most is "Cesium 137." It's one of the few songs on the record that goes away from the violence and the war thing. It's more about being manipulated by school teachers at a young age. Like some of the really down-right mean teachers that set things in your head that stay with you for the rest of your life. I'm sure in many situations teachers have installed some really horrible things in some of our favorite characters in the world. The teacher is one person who has so much power, taking mass murderers and military giants at a young age and turning them into these freaks. I'm sure there are some good teachers out there, I just haven't run into many of them. A few years ago in Catholic school I'm sure didn't help either.

"Antibody" is a pretty important song in terms of lyrics. It's a song about AIDS. I've watched so many friends and acquaintances, and just watched the whole country become engulfed in this and then seeing it be page ten news. I mean, if it was a disease that was a right-wing Republican disease that suddenly killed all these wealthy blue-hairs all across the country it would have been cured ten years ago. And just even the thought that this could have been made in a jar in a laboratory is frightening. It is frightening for my future, for what I want to do in the future. If any of us ever want to have a family, we'll have to live with the risk of getting AIDS. Just the thought that this can be done and that it's only going to get worse... what a feeling. It's a sad song, but that's what AIDS is, pretty damn sad.

IN: Industrial music has always been known to hold strong opinions on issues, but is often criticized for spending too much time simply complaining about problems instead of contemplate solutions or to at least encourage people to take action. Would you consider that a reasonable criticism of Spahn Ranch?

A: I really don't think we're like that. I like to think I have an optimistic view on everything. If I didn't, why would I even want to be on the earth? I would have ended it a long time ago.

You see I'm an optimistic person who tends to like dark music, whether it's classical, jazz, goth, or whatever. Even in literature I tend to like that because I find that things that tend to be draped in a black atmosphere are more real to me. Depression and sadness and just gloom are more real to me than total devout happiness. I like to see that because my world isn't necessarily like that, though some things I see in the world are like that. I mean, if I'm driving and I've eaten today and I see some guy and he's starving on the street and I go home and write about that, it's not me that's starving, it's somebody else. So I don't think it's necessarily that I'm complaining about my own life even though it could be perceived as that.

But doing something about it, well... you'll find in any revolution or any time there were bad times in any country, there would always be people who had their job. During the French Revolution you had artists and writers and what not who gave the people spirit from their creativity. And they

weren't the ones holding the swords and trying to grab the king necessarily, but they were the ones who gave them spirit. So they were doing something about it. They may not have been doing anything physical about it, but they were giving the people their creativity and something to believe in. So in a sense, we are doing something about it.

Let's say like out song "Antibody." It's about the fact that maybe AIDS was a government-created virus. Would it be better for me to run to the White House and spray paint that on the White House door? Or would it be better for me to write a song and maybe plant a little of an idea in people's heads to make them a little more conscious? Or even if they are conscious they know other people are conscious of it as well. It's there to give people some inspiration, it's not there to condescend, it's not there to teach necessarily. It's just there to remind.

IN: Express your feelings about television.

A: I'm all for it and I'd be a liar if I said I watched PBS all day because I've watched my share of *Beavis and Butt-Head* episodes. I tend to really like the *Twilight Zone*. It was something I was always big on. I like to watch tv, I really do. My problem is I've got so much going on I never get to sit in front of it. Now granted I'd say about 90% of it is a big turd, but when I can sit in front of an old movie at two in the morning, I'm loving life. I think the ability to bring this into someone's home is an amazing thing. The ability to manipulate people with it is also an amazing thing too. We're manipulated by it everyday.

IN: So in your opinion, what is the ultimate cosmic truth?

A: Self. One's self and one's own beliefs.

*Currently Spahn Ranch is working on a new album though no release date has been set yet. Listeners are to expect a more developed and aggressive reiteration of what was heard on *Collateral Damage*, yet more danceable like *Blackmail Starters Kit*. Until then, look for the band's performance of "Forceps" in the movie *Separate Lives*, a psycho-thriller starring Linda Hamilton and James Belushi.*



CYBERPERSPECTIVES SPILATTERCEPTIONS

We review music videos, movies, art projects, (Especially violent/graphic/John Woo/x-rated videos). Send videos to: *IndustrialNation*, c/o *Chiko's Video Reviews*, 614 W. Belmont, Chicago, IL 60657-4529.



Laibach - The Final Countdown

An impressive new release by Laibach. Utilizing Hi-Tech computer animation, Laibach leaves a big mark in the video making process. The animation is amazing, something that you would probably see in "The Mind's Eye." Consisting of many 3-D objects and multi-lingual messages across the screen, it's fast and furious. My favorite part is when they show the computer rendered Laibach themselves. A must see for Laibach fans, and fans of computer animation. [chiko]



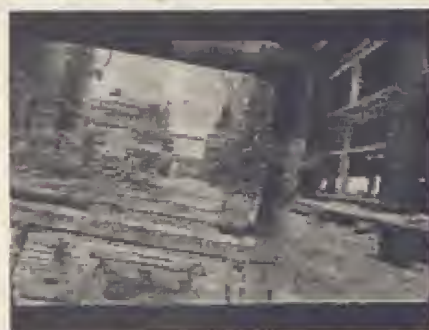
Nine Inch Nails - Burn-Closer- March of the Pigs

From the *Natural Born Killers* soundtrack Trent Reznor comes at us with a new video. The majority of the video footage comes from movie clips as well as out-takes that were not shown in the movie. In the video Reznor is in front of a large movie screen with multiple images flashing in the background. There are many shots of the actors from the movie. The whole movement of the video is rapid and hectic. Reznor is also looking his best. A must see for fans of the movie and of NIN.

"Closer" is a very dark video. It has a very grainy film quality to it. It starts out with an animal heart pumping along to the beat of the song. The video then cuts to many other disturbing images, some of which are; a monkey that is crucified, a nude woman holding an animal skull in front of her face, as well as many others. You probably have seen this on MTV (edited version) by now, and are a little sick of it, but the video is an extremely good one

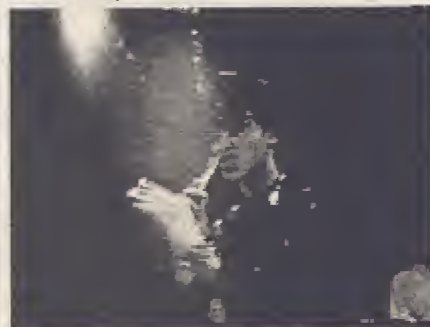
with a bold statement. NIN hit it big with this video, getting the exposure that they deserve. Make sure to see the unedited version of this video. On the MTV version, they edit out many parts by going to a "Scene Missing" shot. A good idea, but by no means a substitute.

"March of the Pigs" gives new meaning to a minimalistic video. The great thing about this video is that they are actually playing the song live, not along with the album version. The video takes place in a nondescript white room. By using fast and varying camera shots a good sense of motion is portrayed. The video captures the essence of NIN live. One still ponders after seeing the video, "What is that girl doing to Trent off camera?" [chiko]



Front Line Assembly - Millennium

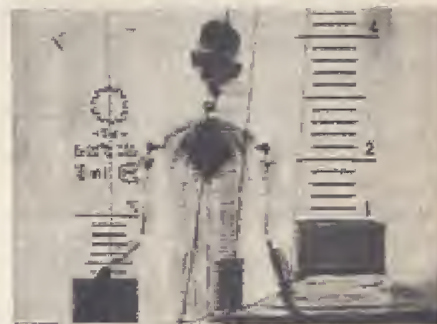
Front Line Assembly gives us a new cut from their new album. Hard guitar pounding full speed ahead assault via Bill Leeb & Rhys Fulber driving a military jeep singing their hit "Millennium" which ironically is Killing Joke's new hit and album. Oh what a kowinky-dink! Fast moving images make this a perfect video to pound away at via the dance floor with the occasional glance up through the sweat and blood. [Javier]



Ministry - Same Old Madness

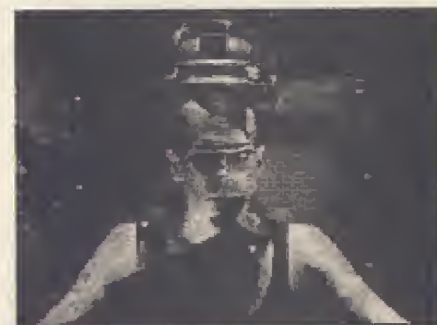
This is actually the first public release of this vintage Ministry piece. For reasons unknown this one has not been released until now. The video takes place with AI and Co. performing on a carousel. For those who aren't very familiar with the

With *Sympathy* days, it's a good look at the early days of pre-deathmetal Ministry. If not just for novelty reasons, this is a video you shouldn't pass up. [chiko]



Skrew - Picasso Trigger

Bang your head! Fans of guitar orientated music will enjoy this video. A wild heavy metal video, consisting of a strange combination of imagery ranging from a business man with a stocking over his head inhaling some type of gas, very reminiscent of *Blue Velvet*. Overall a good video, perhaps metal heads will enjoy this one. [chiko]



Sheep On Drugs - A to H and Back

Cyber cowboys Sheep On Drugs give us an exciting new video. It's hectic and fast paced. The video starts off with the band playing onstage. The video then progresses to many scenes such as an apple decomposing and scenes of the band members in electric chairs. The stop motion is effective. I liked the fact that the members keep going through different outfits. The video is colorful and lively, and is something that is not to be missed! [chiko]





Die Haut - Sweat (Live)

Die Haut release their long awaited live video. The guitar master show the power of their live show in this full length release. Their style is composed of music as well as spoken word combined with genius guitar wizardry. The show has many guest appearances including Nick Cave and Lydia Lunch. They also talk about the impact and power of the band. This is a must see for fans of Die Haut as well as Nick Cave and other spoken word masters. (Triple X Records P.O. Box 862529 Los Angeles, CA 90086-2529) [chiko]

footage includes the band playing on stage, as well as going up and down an elevator, as well as them riding around on bikes. A great video, I am just wondering, "Wasn't their singer older?"[chiko]



Lydia Lunch - Malicious Intent

Spoken word enthusiast, check this one out. An excellent release by the goddess of spoken-word. The video is of her performing at various locations. Lunch's poetry and commentaries are poignant and powerful. It's a great release from the awesome association *Film Threat*. The tape even comes with a disclaimer of the effects of the video. A thumbs up for anyone into any type of spoken word. (P.O. Box 3170, Los Angeles, CA 90078-3170) [chiko]



Bile - I Refuse

Electro terrorists Bile release an intense new video. Consisting of multiple images, the video is intense. The band is running around with different ski masks on. The background seems to be a type of abandoned "industrial" area. There are also many shots of the band playing live, still wearing their ski masks. A very intense and energetic video, don't miss it.[chiko]



Testify - A.N.G.E.R

Cool!! I really liked this video. I think that it was probably the glasses that they were wearing. Lots of really weird glasses and outfits about. Basically it's a combination of different shots of the band. I really liked the guy running around in the latex outfit with the mask. Raw cyber energy! [chiko]



Killing Joke - Millennium

Geordie, Jaz, Youth, and Ferguson are back together again stronger than ever. *Millennium* marks the reunion of one of the most influential bands in the genre. The first cut off the album is hot. Set in a post apocalyptic background, the B&W is hot. The video has great imagery, consisting of many things such as tribal dances, and killer trucks right out of *Mad Max*. This triumphant video has been a long time coming. [chiko]



Einsturzende Neubauten - Liebeslieder

The gods of industrial music have released a full length video. It contains live footage as well as a few videos such as "Interim." The video is extremely well put together. There are great interviews with the band, including an extraordinary and personal one with Blixa Bargeld. The live footage is extraordinary and full of man made energy. The avante garde raw power of the band is captured in this first proper release by the band. (Studio K7 Kaiserdamm 7, 1000 Berlin 19, Germany Fax: ++49 30 325 54 95) [chiko]



Bi-God 20 - One

Starting off with close ups of the Bi-God brass knuckles, the video is full of unique camera angles and footage. I don't really follow the plot of the video, but it's still interesting. The audio of the copy I received was messed up, so I couldn't really follow the song too well. The



Marilyn Manson - Get Your Gunn

A new dark release by the Manson group. A brooding video full of sacrilege and blood. It's very fast paced and hectic. The video consists of the band playing in a room, with excellent camera angles. During the video there are flashing words, I really didn't get a chance to read them, but perhaps it is of significance. Overall an excellent video, full of blood and evil.[chiko]



a good deal of time

PAUL TOBIN & PHILLIP HESTER

I've divided the old day into two separate segments.

fig. A




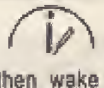


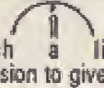


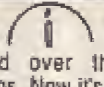

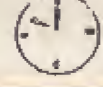
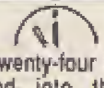

fig. B

Twelve hours at a shot.

I get up in the morning and

Handwritten notes on the left side of the page:

write new
 (1912) long
 (1920) short
 (1924) short
 (1928) short
 (1932) short
 (1936) short
 (1940) short
 (1944) short
 (1948) short
 (1952) short
 (1956) short
 (1960) short
 (1964) short
 (1968) short
 (1972) short
 (1976) short
 (1980) short
 (1984) short
 (1988) short
 (1992) short
 (1996) short
 (2000) short
 (2004) short
 (2008) short
 (2012) short
 (2016) short
 (2020) short
 (2024) short

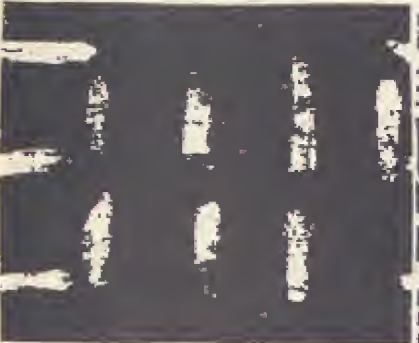
<p>I go to work right away. No shower, no breakfast, no time to lose. Off to work. Eight hours and then home to bed. Short nap</p> 	<p>and then wake up. Quick shower, quick snack and a new twelve hour day has begun. Time to do some writing. Jot down some of</p> 	<p>the revelations that have come to me during the course of the day. Or rather, yesterday. See, I'm writing a book on proper time management.</p> 
<p>I'm going to call it "Man and Time". Good short title. Grabs you quick. Maybe get four or five hours of solid work done. Possibly</p> 	<p>watch a little television to give my mind a rest before I go back to bed. Recreational time is very important. Anyway, that's how it's</p> 	<p>done. Twenty-four hours; two days. It has its advantages of course. I tell someone I'll have a job done in four days and get</p> 
<p>it done in two which is four to me. Hard worker. Things sound better. It used to be that I couldn't have a relationship that</p> 	<p>lasted over three months. Now it's half a year. Better. I'm getting better. I can go out every other night and still see my social</p> 	<p>companions just as much as in the old days. There are problems too. I'm putting on a little too much weight. Three square meals a</p> 
<p>day. I'll have to start a daily exercise program soon, if I can find the time. Probably the best thing to do is to divide</p> 	<p>the twenty-four hour period into three eight-hour segments. Have more time that way. Could work all day then come home to get some</p> 	<p>writing done, maybe a little exercise and then have a whole day to spend with the guys. Yes I'd have more free time this way.</p> 



Of course, I'm confusing people now. They don't seem to be able to adjust to my more time manageable schedules. They say that they'll call me some certain night but they never do. I can't trust them anymore.



All the watches agree with my new system. One through twelve. And one through twelve again. Simple, but nobody seems to understand. It's confusing. I'm spending way too much time thinking about things like that and that is not good time management.



Not good at all. Something will have to be done. It came to me a couple of days ago; an idea on how I could further my adjustment. My problem is that too many people screw me up. Too many people. That's the problem. Less people, less problem.



So obviously some of the people, the confused ones, will have to be removed. You know, over a period of time. So now, you see, if I divide twenty-four hours into four six-hour days then I could set aside nine or ten days a week to work on the problem.



Still, even at that pace, this is something that could take a good deal of time.

CHRISTIAN DEATH



IN: Do you have a new album out now?

V: You didn't hear it yet?

IN: In this country, I don't think they've released it yet. Have they elsewhere?

V: I guess maybe distribution - they're not so good distributing to Chicago - I don't know why you haven't got it yet. Because on many of the other shows - I didn't notice it tonight - I saw people lip-synching the words to the new album. The album's really only been out 6-7 days.

IN: Do you find there's a big difference primarily between audiences in the UK and the US? Or even in NY and Chicago?

V: Yes, every audience is completely different. For

example, a Los Angeles audience is very similar to our Parisian audience.

IN: What is your Parisian audience like?

V: Well, Parisians and Los Angelicans like to sit on the edge of the stage and be mesmerized - it's like playing to some kind of hippie reunion. It's actually very nice. And then towards the end of the night, they start to get wild. But in Paris they get wild a lot sooner. The English audiences are always very ecstatic - energetic.

IN: So the American audience is like...

V: The East Coast is really numb. They're afraid to let themselves go because they're

afraid that the guy next to them is going to be looking at them and thinking how stupid they are for not standing there and pretending they're really cool. On the West Coast people are a lot more laid back. They tend to take a little bit more intoxication, but they're less inhibited and they tend to open up a lot more. Tonight was very good. The people here have a lot of angst to burn, and I found they were much better than what we experienced in New York - which was very good too, it was very good for New York, but I knew what to expect from New York. I've never been to Chicago before, so I was pleasantly surprised. The best audiences we've played to,

having said that, were in the South of France and Italy, where they literally pull their own hair out of their heads.

IN: Ouch!

V: Maybe they enjoy the pain. Italy isn't as it used to be. Unfortunately, Italians are really trendy. At the moment, they seem to think rap is the trendy thing. They're really into rap or house - especially house. Stuff like Enigma.

IN: I'm having a bit of trouble adjusting to music of the Nineties.

V: Well, rap is a syndrome of the Eighties.

IN: Is the Christian Death society still around and how would people get a hold of it?

V: Yes, the problem being is that the undertaking that we wanted to get going ended up costing more than money. It cost time and manpower and we were let down because we had a bunch of people we thought we could depend on to

music, and the lyrics. I don't take credit for everything - for making it possible. There are so many people out there who already do it - I just happen to have the

everyone else who'd like to find out how to survive. At this time, I don't think Antarctica's practical. At the time, I looked at it as a possibility, but Antarctica is only

tion really happening before you can sit there and say, "Ok, let's take your money and pool it and do this great thing." I just don't want to fuck people around. I'd just as soon die with everybody else, than sit there and have all these people

I heard that last week Tipper Gore said something about us corrupting the minds of the youth of America ... She's supposed to be this big Christian, so maybe she saw the cover and was offended by it, I don't know - I hope so, because that would give me extreme joy.

respond to people. The response we have is completely overwhelming as far as the world wide response - all the people we have to write to. I apologize to you and anybody else at this point by saying be patient. And yes, time is winding down and I'm becoming more and more concerned. There really isn't a lot I can do about it, because we just don't have the resources to make it practical. There was a time when I started thinking, "Why don't we just take all the addresses we have and send them to everybody, and then say, "Why don't you contact everybody you possibly can and see what we can do together." Instead of putting all this on us." Because the whole thing didn't start out where - I didn't want to stand up there like some sort of fucking preacher saying, "Oh, listen to me, oh flock, and this will be the answers and questions bullshit." I basically wanted response from other individuals who felt the same way about the state of the planet as I do, and hopefully, together, we could come up with some of the answers to some questions on how to survive - The possi-

BY PAUL VALERIO

vehicle for communicating with all these people. I wanted to take advantage of that, but unfortunately we just couldn't utilize it properly. I don't want to do it half-assed. If I do it, I want it to be efficient. We're coming closer and closer to organization-

ing this, but every time it's always something of a financial let-down, because... Firstly we have to keep making records and touring in order to keep the machine turning. We had a lull for a couple of years. In 91-92, because we had all kinds of problems happening, which I don't care to discuss at this time. When we do finally get it, I just hope it's not too late for myself and

PHOTOS BY ALAN

practical if you've got loads of money. I'm talking about millions and millions of dollars. We're not Guns N Roses yet, so unfortunately we can't do anything about that. I've come up with the concept that maybe we could get

people to pool money and sell shares in some kind of company, and then people wrote to us and said, "Yes, we want to buy shares! We want to give you money!" Then I thought, "Forget it, there's no point in taking people's money when you can't make it come together." You need organization and organization takes money, and you need to have the core of the organiza-

thinking. "Shit, I sent one hundred thousand dollars to those assholes and I'm still gonna die. And they did nothing with it." So, I don't want to be responsible for that sort of thing. I'm hoping that we can eventually get it together - it's empassioned in my mind, but financially, it's a serious problem.

IN: So you don't think anything's changed after the Cold War, so to speak?

V: Cold War? Ever since 1945, the world's been on the edge. We've just been very very lucky. But, if you may have been listening to the news, about two weeks ago there was this massive meteorite storm on Jupiter. Who's to say that Nostradamus' predictions meant atomic bombs? It could've been that maybe some of these things from the asteroid belt are gonna start careening into the Earth, in which case, if they do what they did to Jupiter, which is twenty - thirty times the size of the Earth, or more - that's it, it's good-night world. Any number of things can happen; Everyone feels so confi-

dent that you're gonna go to bed and the sun's gonna come up tomorrow - that's just an assumption. You're just assuming that's going to happen cuz it's happened everyday so far, throughout history.

able future that I for see, and that many other people do as well. If by communicating with all the people who were fortunately brought together by

IN: So, you have Valor's Christian Death...

V: No, there's only Christian Death, this is it. There's no other Christian Death, let's not get confused about that. Everything else is a bogus rip-off - trying to cash in on all the work that I've been doing for the last ten years.

IN: I don't know if you're aware of this, but it seems that there is a Christian Death in America -

V: No, no, there is one Christian Death. It's just people taking advantage of the work I've done, and they know, and the record companies they've been working with know. They're just screwing us while we were in Europe and we couldn't do anything about it. We spent a fortune, which had to pay for London attorneys, Washington attorneys, and California attorneys, and it's now all over. But I spent a fortune. That was one of the problems that set us off in this direction - holding us up on sorting out this Society. Because we spent so much money trying to settle this thing, because I didn't want somebody to come in and steal all the work that I'd been building up - Why don't you just answer these questions yourself, because in case anybody has anymore to do with this, it's a very simple thing: In 1985, a certain individual, whose name I won't even mention because he doesn't deserve to be mentioned, left this band. Since then, I've released 15 records. Two years ago, a couple of badly produced, poorly mixed, badly financed records, one of which was produced, recorded, and mixed in one day, were released. These things were done to cash in on the money. You can figure the rest out for yourself. I've had the copyright to the name for a long time, internationally. End of the story, I don't want to discuss it anymore. Everything else is fraud.

IN: What is the ideology behind Christian Death? Some people are put off by the name.

V: In this country in particular, most people are afraid of the word "death." The irony is that most people who question the meaning of the two words together - Christian Death - typically say, "Why not Christian Life?" - they're generally Christians who say that. I respond, "So, is 'death' the word that doesn't gel with you properly?" And the response is "Yes." My question then is "Why? What is wrong with 'death'?" They say it's negative. My next response generally is, "Well, if you're a Christian, is it not true that your ultimate goal in life is to meet your maker and in order to do that, you must die?" Why is there such fear of the word "death"? It's become a social stigma. In Europe, Christian Death is not viewed so negatively by people who are not following the band, because they don't speak the language. So they don't try to figure it out most of the time, and the ones who do are into it anyway and don't care. In England, people tend to be a lot less zealously Christian than they are in this country. As a matter of fact, most people are either agnostic or Darwinian type of theorists, and they're not really bothered. Whereas in this country with the Baptists and the zealots of every different Christian denomination, the words to them, Christian Death, signify derogatory overtones in the way that the world is condemned and doomed and that Satan is trying to infringe on

our lives, and that the drug culture, the blacks, the Jews, and the fags and all that sort of thing are trying to destroy 'our' culture. Anything to do with these derogative overtones is very distasteful to them. That really comes down to apathy and narrow-mindedness.

IN: To set the record straight, what is the meaning behind Christian Death?

V: For me, it's a many-faceted meaning. I'd split the words up into two different categories. Just like our new album, *Sexy Death God* does not mean "a sexy god of death." There are three separate words, and they signify three different meanings, all put together. It doesn't mean that I think I'm a "sexy death god" or some bullshit either, ok? It's *Sexy - Death God*, three words, like *Christian Death*. *Christianity* and *death* are two very potent words in my life.

To me, Christianity has been an imposition, inflicting emotional and psychological pain on me since I was a kid. Christianity also involves, to this very day, the way society is based - our society in Western culture, whether it be England or Europe or America or South America, and many parts of the East, are based on Christian morals, which goes back to the fact that Christianity has been brought to parts of the world by European powers of two or three hundred years ago. And their mentality was really stemmed by the Roman concept of Christianity, which was really a bastardization/ deviation of the ultimate Christianity, which was used to manipulate people just like every other religion in Roman times - to manipulate masses of people. And remember that the Roman Empire was an Empire of the known world. And they used Christianity because at the time it was the most convenient religion to control people, because it had a message that could easily be translated into the new direction they were heading. At the time of the fall of *Commodus* and all the other *Caesars*, it was chaos, because there were a hundred religions within Rome itself - and it was like everyone was saying, "I'm into the Cult" or "I'm into Christian Death" or "I'm into Nine-Inch Nails" or "I'm into fucking Bow Wow Wow" - every different thing was just really a trend, it wasn't really a religion. There was the Cult of Mithra and all

these different things, even ancient things. And Christianity, and Judaism - it was just open season, it was like orgies and all the rest of it - people were overdosing on any form of existentialism that they could find. Christianity grew out of this social perversity.

Then, the people who controlled these wanted to have complete control over the masses. They wanted to control people's sex lives - and this is why sex to this day became a dirty word. Because the *Death God* does not mean "a sexy god of death." There are three separate words, and they signify three different meanings, all put together. It doesn't mean that I think I'm a "sexy death god" or some bullshit either, ok? It's *Sexy - Death God*, three words, like *Christian Death*. *Christianity* and *death* are two very potent words in my life.

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these different things, even ancient things. And Christianity, and Judaism - it was just open season, it was like orgies and all the rest of it - people were overdosing on any form of existentialism that they could find. Christianity grew out of this social perversity.

IN: Where are you based out of now?

V: Now we're based in New England. Aaron here is from Providence, the drummer Steve is from New Hampshire. We rehearse, record and practice - live in that general area, Rhode Island, New Hampshire, Maine, Massachusetts - basically where we're based out of.

IN: Have you had any involvement with the band Mephisto Walz?

V: The only thing is that the



music, what kind of processes do you go through?

V: Mostly, it's lyrics first. Then when the lyrics inspire me to create the emotional element that the lyrics make me feel as a projection of that to make the lyrics come across more.

IN: Are they based on your own experiences?

V: All the lyrics are based on real experiences or serial experiences.

IN: Is there a lot of bullshit with the record companies, or are they pretty fair to you?

V: No, that's bullshit.

IN: So you don't get to always use your own ideas?

V: I always get to use my ideas. The bullshit with the record companies is usually down to bad organization and money. Not so much artistic control, because I've always maintained 100% artistic control since 1986. I always tell whoever I'm dealing with that the law is: I decide what songs go on, what the record is called, and what the covers are.

IN: What do you consider the best work that you've done so far?

V: I can't say that, artistically. I can only say what's been more satisfying to me; it's the new album because I had accomplished all the things - or most of the things I had set out to do. Whereas on other records I was always cut short by financial drawbacks and time.

IN: Do you consider the newer projects more of what you're trying to express, as opposed to your old work?

V: No, the newer ones are just easier to control because I have all control - that's the only difference. I wish that I could go back and do a lot of the albums all over again, and keep the songs the same, just produce them differently. The only reason I would produce them differently is because I either didn't have the money or the time or the experience to do them as good as I could do them now.

IN: Some of your album covers have created quite a controversy as well as the lyrics and title of the band. Have you ever had anything banned?

V: Yeah, *All the Hate* is banned in Germany. In fact, they refused to release the original cover here, and you've got a really shitty, horrible cover here. I lost control over that because I didn't realize

culture - we're now living in. And all these other people who are in the Bible belt, which I believe Chicago is part of, because you've got a lot of Christian stations here.

Death is the ultimate enigma, so to me, those two words mean everything to me.

IN: What is your overall message that you're trying to get across through your music?

V: Just to be real. Just open your mind and be aware of what's really around you. Don't let things like Christianity or any religion come in and tell you how you should live - just think for yourself. At the same time, I'm not condoning or forgetting any of these things. I think anybody should be allowed to believe any religion they want. But you should question it a bit more, just not take it as The Gospel, to coin a phrase. Really think about it, there are millions and millions of people who are Muslims, there are millions and millions of people who are Hindus, there are millions of people

who are Christians, and then there are millions of a conglomerate of other things that the rest of the world doesn't really officially recognize as being valid, but to every one of these individual people that's the realest thing for them. So who is to say out of all these other billions of people - who is going to divide the world in half? Half Christian and the other half would be something else. So how could the half of Christians be right - actually, I think it's even less than that, I think the Christians are even less than half, as a matter of fact, yes, less. I forgot there when I was making that assumption of statistics that China is predominantly areligious.

IN: How much have you read on the subject, or what are your opinions on black magick?

V: Just be careful because black magick is meant to be negative and satisfy a means to an end that you desire, generally as a form of revenge or to acquire things the easy way. With anything like that, there's

always a price to pay. You could tamper with black magick the wrong way, then you're also tampering with other things, like maybe karmic law. I haven't done so, so I can't speak as an expert on that. I've been with people who claim that they could do things - it just went nowhere. Since they seemed to be the experts, I just let them perform the ceremonies and sat back and watched, and was left completely bored and unimpressed. So, seeing the so-called experts perform these rituals and things, left me uninterested in pursuing it and performing those sort of rituals myself.

The rituals that I've been involved in, that I think are more valid to follow up on are just the simple things. The American Indians used stones as a guiding force or a receiver, like a crystal in a radio set. Stones do have qualities that we as of yet don't understand. The Egyptians used stones the same way. To that end, that's the sort of rituals I practice.

IN: When you write your

they did it until after they had sent out thousands and thousands. They basically just omitted things without telling me or getting approval - they breached the agreement of our contract by doing something like that.

Sex and Drugs and Jesus Christ was banned in England and was banned in Germany - the same thing again - because it came out here late, to avoid the banning, they just took the easy route and just took artwork number "B," because I had an alternative artwork for people who were literally squeamish. So, now what's being pressed in Germany is what's pressed here, but in England the cover is like what we have on the T-shirts outside...

IN: Jesus Christ shooting up?

V: Well, I don't know if that's Jesus Christ. It's a friend of mine, actually. It might be Jesus Christ.

IN: It's the image of Christ...

V: The so-called, generally accepted image. It's just a person with long hair. If people want to assume that it's Jesus Christ - just because of the crown of thorns and long hair.

IN: It doesn't matter who it is, but someone is shooting up on the cover -

V: It's actually Bill Clinton's father. You assume that that's Jesus Christ. I would assume it, many others assume it - so obviously I'm enjoying the parody of it all by stimulating angst among people who find it distasteful. And I love that - I love working people up.

I heard that last week Tipper Gore said something about us corrupting the minds of the youth of America cuz we're on tour or something.

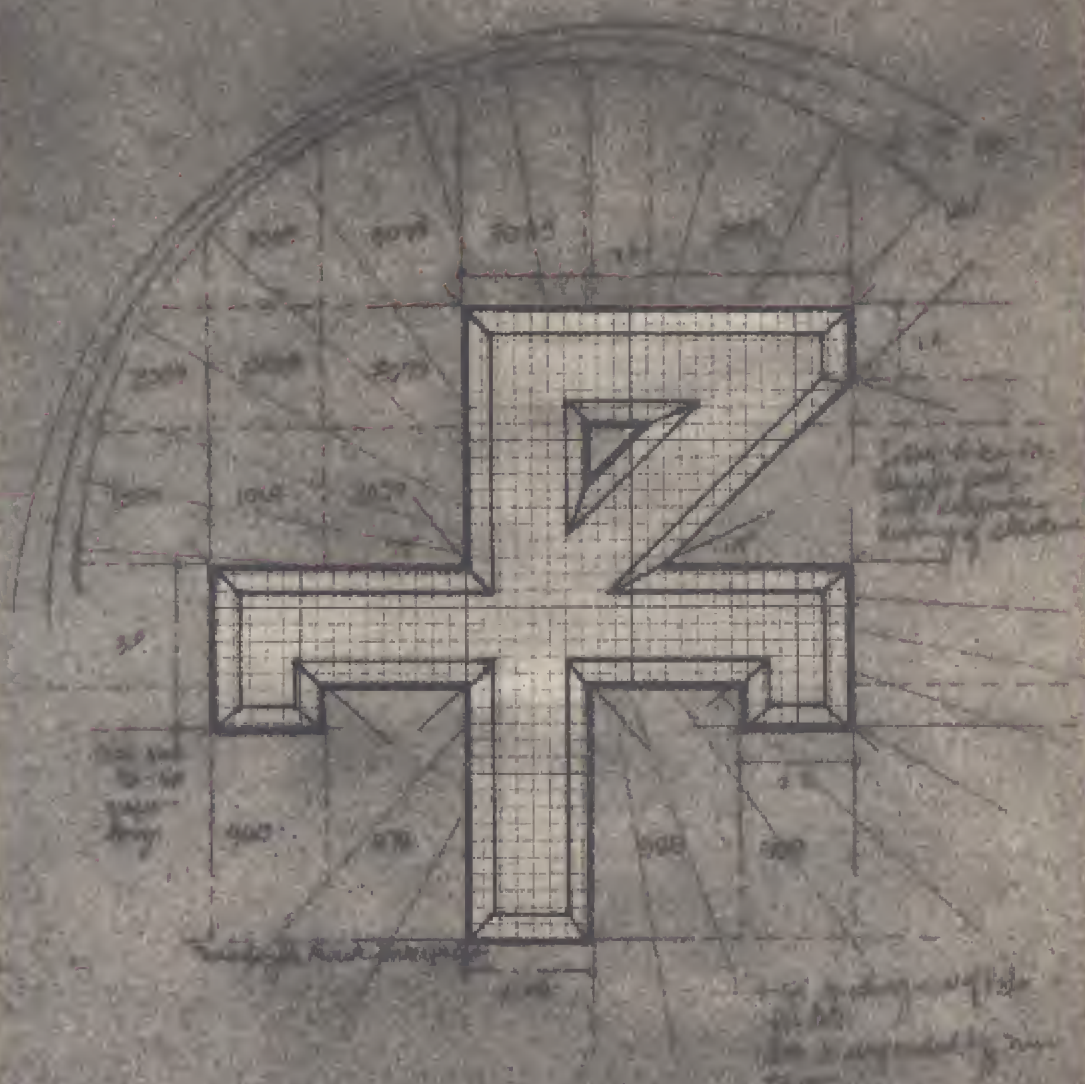
IN: I thought she said she saw Elvis at the 7-11.

V: She probably did. Somebody said they heard it on the radio, so I didn't hear it myself. She's supposed to be this big Christian, so maybe she saw the cover and was offended by it, I don't know - I hope so, because that would give me extreme joy.

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Scene REPORTZ

Phoenix Arizona

By DJ Heavyfoot

You may be asking yourself - 'What in the world is going on in a city that reaches temperatures of 118 degrees in the summer and only gets mentioned in old western movies?' For the most part Arizona can be considered by some to be a 'cultural wasteland' and doesn't amount to a hill of beans. Well this is our hill, and these are our beans! One quick point first. I am noticing a number of crossover metal-guitar bands getting their hands on a drum machine or a sampler - therefore miraculously transforming the band into 'Industrial.' It's becoming terribly annoying! Cut it out! I feel better now! Whew. Well, back to the scene.

Vegetarian electro-chip-heads Spirits In Sin who half-jokingly call themselves 'residents of the Phoenix area' instead of 'local' because of their brutal dislike for the 'jangly guitar sound' of the Phoenix scene, have been enjoying national and international exposure. Zines Phosphor of Holland and Crewzine of Slovakia have included Sin in their pages. An appearance in tech-head kit mag Future Music of the UK is also a good place to be. Radio station affiliates (about 60 or so) carrying the Guide Wire radio program have broadcasted Sin across the nation and elsewhere. KSPC's finest, Mary McNaughton of Cybersocket radio Claremont CA, has been boosting enthusiasm for the Sin crew as well. Local appearances on 106.3 the Edge's 'Nolsy Doughnut Shop' and 'Triple Exposure' can't hurt either. (Or can they?) A cd maxi-single (with remixes of course) for 'Pray For My Machine' is in the works, reports Sin. Check em out!

Speaking of upcoming cd releases - Phoenix area trio Mind Side Out have an epic cd project in post-production and we should have something from them soon. We'll keep you posted.

Phoenix's 'The Grind' has closed down due to poor management and a couple of shootings. Oooops. Maybe next time they'll pay the bands that have played there! Actually it was said to have been 'gang related.' The two girls are alive

and did not 'sustain any fatal injuries,' reports local ABC-TV affiliate. It's really too bad to see those fuckers go! Hack. If anyone is interested in hearing a 'special' answering machine message left by management of 'The Grind' (to intimidate national opener bands) sampled and set to music with a driving beat send \$4 to: Industry Labs, PO Box 45543, Phoenix AZ 85064-5543. The unmarked cassette includes versions by Mind Side Out and Spirits In Sin. It's truly enlightening!

Electronically-based ID have let us know that there is life in Flagstaff. Contact ID: PO Box 846, Flagstaff AZ 86001-846. One final note: Industry Labs is putting together a compilation of elektro acts into animal rights etc. Tapes are being accepted from all areas of the world. All electronic styles are encouraged. Include in a letter how you feel about animal rights and what you're doing about it. Is anyone out there? If you would like to be included on the compilation or appear in the scene report - send your materials clearly marked with bio and cover letter to: DJ Heavyfoot, c/o Industry Production Labs, PO Box 45543, Phoenix AZ 85064-5543.

Notes From the Snakepit News from the British Industrial-Experimental Scene

By Andy Morrison

Hey Pinheads! I'm back and what a wonderful little Apocalypse age we have here. Only 6 years before the big bang, and boy are we fucked up.

In my time away in the Twilight Zone, I have accumulated much info. So put away your joysticks, sit back and allow me to fill in that vacuum between your ears.

William Blake announced that "the road of excess, leads to the palace of wisdom," well thanks Bill, but you obviously hadn't been listening to Torture Tech! It would be nice to sit back and announce a mass surge of Industrial activity in the UK, but it just isn't true. Besides, I'm not quite sure whom I'm addressing here. Is it Metal-Dance-Techno you want to here about, or true Industrial

experimentalism? Well, Look I'll start with the former, and save the really good stuff for later. Get the picture?

Going into the capital of London, you'll find an endless amount of flyers for either weekly or casual torture tech events. Recently there were officialy **BIG TIME** events, entitled **Industrial Revolution**. These were organized as showcases for the crop of the new British based dancecore outfits (including **Meat Machine**, **Terminal Power Company**, **Juddha** etc), and were all wrapped up with play-offs from the country's top industrial-techno dj's. Occuring on two occasions, (at our notorious Marquee Club), the events incurred nothing but the usual

indifference from our music media. The **Hard Club** has closed doors, but operations such as **Sanctuary** and numerous others (too erratic to list here), have cropped up. Around the country I have encountered names such as **Contamination** and **Cyberwerks**, all offering up the usual dose of torture tech mixed up with any of Goth and metal cobbles they can pawn off on their crowd. This all seems to defeat the point to me, and I wonder if it is only **Scream Inc** that keeps things purist. But I digress.

A revelation to me is a true **INDUSTRIAL** event that reared its pointy head, under the name of **Bar Sate**. These refreshing beings play an enticing mix-

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ture of deviant noise, that ranges from Lydia Lunch and Foetus through to Current 93 and Coll. Why can't more aspiring Industrial dj's be so clued up and imaginative, methinks. Well you know the answer to that one I'm sure. I wish them luck.

New Cyber-Metal-Techno combos have cropped up over here recently, including **Meat Machine**, whose **Slug** album is a competent imitation of the patented Ministry/NIN etc sound. **Cubanate** are getting good press coverage, and as stirring as the 'Body Burn' single was, the **Anti Matter** album saw their Ebb-esque sound wearing a bit thin after the initial impact had worn off. Other names I've yet to lend an ear to include **Juddha**, **Mutogenic**, **Sexuno**, **Necroscope**, **Cherry 2000** (an all female ensemble, a very inviting proposition in this machismo dominated area), and a whole legion of ex-thrash and Goth outfits who obviously know a good bandwagon when they see one.

On a far more important note, those gods of Apocalyptic power, **Killing Joke**, have returned in a very major way.

The 'Exorcism', 'Millenium', and 'Pandemonium' single releases were momentous enough (and the dub/techno remixes even more so), and their sales paved the way for the **Pandemonium** collection itself. Fear not, you may have lost **Ministry** to the bloated remains of digi-thrash, but Jaz and the crew have returned to steer us back on course, with their best set of pagan tangos yet. The competition may as well hang up their virtual copieces now, and just get out of the way. The live shows were Apocalypse Now revisited, and you people still haven't picked up on them. Wake up (and smell the napalm).

Nine Inch Nails played a recent killer UK tour, that sold out everywhere they took their theatre of pain. No more criticisms please. It's just sour grapes. The London show I caught just confirmed that their endless imitators are wasting their time. This is a finely honed machine, and their **Downward Spiral** release, the most accomplished release to have risen out of this mangled scene. **Reznor** weaves textured masterpieces, in a world where others masturbate over their consoles. The major thing about viewing NIN live is that underlying feeling that anything could go spiralling out of control at any moment. The sight of drummer **Chris Vrenna's** head making a rendezvous with **Reznor's** thrown guitar is something that will stay with me for quite a long time to come. In support they contrasted the wonderful underrated sleaze of **Pig** with the dismal thrash of **Tremponem Fai**.

It's been confirmed that **Stabbing Westward** are going to be playing the main stage of our much respected (why, I don't know) Reading Festival occasion. Hey guess what, this is the time I

get up and proclaim **WHAT THE FUCK IS GOING ON?** I don't want to piss on anyone's teenage bonfire here, but, like, this band is **DISMAL!** We have bands that slog a lifetime away, selling lots of vinyl, who are lucky to get a place in one of the festival's smaller marquee stages, and along come this retarded, playpen parody of an **Industrial Rock** band, getting a good billing on the main day. Do I hear corporate wheels spinning here? Hey, did you know they have big bucks behind them? Do you have to be a conspiracy theorist to work out that these limp wannabe **Nine Inch Nails**, are being pushed as the next headline news in your scene. They haven't gained an iota of respect over here, sold very little vinyl, but yet we're having them rammed down our throats with the cynical manoeuvres of typical major label bullshit. I'd never heard of them until someone rammed a flyer into my hand outside a NIN show (irony seems to have slipped the moment), and there they are on MTV displaying the blandest excuse for a rock crossover since **Duran Duran** picked up a guitar effects pedal. This is contrivance at your expense, and they sound like **Jesus Jones!** Don't buy their records, and then maybe they'll get back to their day jobs, as a bar band playing **Pearl Jam** covers or something. But then again, maybe you get what you deserve (to coin a phrase).

Vinyl (or cd) wise, the best stuff has come out of the experimental area. Some call it **Isolationist**, or 'post-rock,' as some pitiful journalist proclaimed recently. But whatever the terminology, the likes of **Final**, **KK Null**, **Malm**, **Lull**, and **Scorn** have provided the best releases of the past few months. **Justin K Broderick** is a very prolific man; besides his excellent work within **Godflesh**, he has stimulating sidelines that include **Techno-Animal**, and the **Incredible One** release under the guise of **Final**. Taking you into the realms of motionless space and spiralling into the darkest recesses, the work is both calming and unsettling. Similarly using guitar treatments for dark ambience, **KK Null** has been producing groundbreaking work for a long time. The **Aurora** release with **James Plotkin** is sculptured feedback that is a journey into the area that is radical in an age of constant plagiarism. **Malm** rose out of the ashes of **Loop**, and unlike that band, head into the pit of quiet **Isolationism** and post-**Eno** mantras. **Lull** and **Scorn**, feature the talents of ex-Napalm **Death** man **Mick Harris**. Both are revelations. With **Lull**, its subtle noise bursts, whilst **Scorn** head in the direction of treated dub rock, which hasn't been highlighted since the glory days of **PI**.

God are the leaders in the true British Underground. The band has been around for long enough, and create cathartic

noise exorcisms that truly rattle the brain cage. Mixing jazz explosions (ala John Zorn) with the kind of hardcore groove that only early Swans came close to capturing, God are getting in the media and causing a stir. Their first major label album, Possession, was explosive; the new Anatomy of Addiction, even better. Seek out and find liberation. Coll (my own favorite disease), fresh from their work with NIN, are still constructing their International Dark Skies (can't wait for that one), but have their soundtrack to Derek Jarmen's Angelic Conversation released very soon (to add to their brain numbing appearance on the Chaos In Expansion revelation). Mesmerizing. Expect an interview soon. Current 93 put out the life affirming Of Ruine recording, and already have a new mini-album, Lucifer Over London, on the racks. As you would expect with these satanic deviants, it's an absolute classic and a return to their earlier, less folk orientated roots. (How I love that band). Death In June released the live (in Somalia), Something Is Coming and the beautiful 'Cathedral of Tears' single. Nothing is as uniquely strange and other worldly as Douglas P and Co in full momentum. If you haven't picked up on the C93/DIJ/Sol Invictus/ Nurse With Wound axis yet, then I strongly recommend that you do. They are creating our most precious music, and are the most

moving soundtrack to the final decade of the century. This is a domain wherein few wander - why waste your time on the banal embarrassment of much of the new Goth rock packages, when you can dive into some truly nocturnal waters, the domain of the precious and broken - open you yes.

Total 2 is a compilation of transgressive writing, that can be filed in the library next to the essential Rapid Eye books. In The Body edition, we have explorations on the subject of body liberation, via interviews with the wonderful Boyd Rice, Annie Sprinkle, Adl Newton, and Deborah Jaffe amongst others. The publication comes complete with a cd featuring some wonderful sounds from the company of Lull, Master/Slave Relationship, Controlled Bleeding, Jouissance (and a host of other deviants). An obvious addition to your subversive literature file.

Look out for an up and coming Clock DVA feature from yours truly, as I felt it was about time you all woke up to the genius of Adl Newton and Co. For over fourteen years the band has been pushing back the boundaries of recorded sound. Their last Sign release being their most accomplished yet. Within that project, the band weaved their usual mixture of tranquil beauty and abject fear, around the subject of esoteric space exploration. After sitting

through this project you will have to fight back the urge to rush out and pick up on all those UFO conspiracy novels, you always wanted to avoid. Ah wake up, we all know the US intelligence is sitting on a minefield of information, concerning alien intelligence. On Sign, DVA just explore some of their certainties. Wait around till 1997 and take my word for it.

Just when you thought our British Government couldn't fuck up any more, out comes the most worrying piece of legislation since the clause 28 disease set in. Hey, get this, the Criminal (In)justice bill is going to tear our subcultural movements wide apart. It's basically a mirror of the Nazi Ideology, with its intention of wiping out any of the country's inhabitants who are considered in any way subversively active. This way, if you actively choose to opt out of society's treadmill, our governmental body imposes on us, be you traveller, raver, squatter or protester against personal injustice, you will be victimized, harassed, and eventually imprisoned for having the (In)sanity to choose your own path in life. This bill will directly affect anyone, who like you or me, has decided that there are better ways of existing than being trapped in an Orwellian nightmare. You cannot legally rave (or gather in a group of ten or more people), travel freely and set up camp unlicensed, protest

against injustice in large or small gatherings, or take up residence in uninhabited buildings. They want to take away our right of silence when charged with any criminal act, and they've even included a crackdown on the homeless/beggars in this insane sweep.

Basically the bastards are taking away what little civil rights we still have left. It sounds insane and impossible to induce such action in a so-called free country, but the simple fact is those idiots in power are afraid the traveller/new age/anarchist movement is growing to immense proportions, as people do not want to be trapped in a suburban hell. Thus taking to the road as a viable option and now finding their vehicles being confiscated as a result of it. What little modes of expression we do still have left, are being taken of us to quell any showing of solidarity and positive reaction against what we have to live amongst... ruins.

The noose just keeps getting tighter and tighter all the time. Big brother really is watching us.

Another big blow to the subcultural underground came in the death of experimental filmmaker Derek Jarmen of AIDS this year. Jarmen was creator of such transgressive classics as The Garden, Caravaggi, and Jubilee. He did a lot of work within the Industrial/ Experimental field, working with Coll, Throbbing



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Gristle, and most eminently, **Psychic TV**. A close personal friend of Genesis P-Orridge, he was one of the few who came forward to support the man at the time of his media witch-hunt. A mind warping movie surrealist and central figure in British subversive art, he will be missed.

On to lighter subjects. I have to beg to differ with the recent review in **IN of My Life With the Thrill Kill Kult's** release, **13 Above the Night**. The record is a masterpiece, brimming with sassy sexuality, dripping with transgressive funk and with more bad ass attitude than a truck load of Tom Waits' one-liners. It's a killer record and you people are missing the plot. Get some groove and swagger into your machine heads and enjoy variety. To take up where Kim Traub left off in the last issue, you people are cloning yourselves. If I hear one more fucking **Digital Poodle** clone, then I'll implode with metal machine music fatigue. There is more than one way to skin a cat, and remember **TKK** are the most important band in your scene for reasons you should grasp. You called the record sterile! This scene overdoses on sterility, it's all technological alienation. What a contradiction! How many shiny headed computer boffins carry the sexual drive of **TKK**? If there has to be a soundtrack to my drunken demise, then I know which deviants I want played during my daisy

pushing. And weren't they wonderful in **The Crow**?

To pick up on a subject I have been hinting at throughout this feature, if you think that I can sit here and dream over every jackboot rhythm and sequenced thrash guitar product that lands in my lap, then you are seriously fooling yourselves. I can't think of a more tedious time wasting exercise than listening to yet another techno-thrash compilation. This road of excess has led to the palace of tedium, and it isn't getting any better. You have leaders, you have followers and then you have **Mentalle and the Rizer!** You know the game, because you are involved within it - it's called plagiarism, and in torture tech, even more so than metal, it's unspeakably caustic. I sit at the death deck and the bottle spins between **Sloppy Wrenchbody** and **Tom Waits**. Since I don't have a pastime scraping shit out from between my ears, I tend to go for the old **Rain Dog** every time. Taking a seriously objective look at the dance scene, you have to wise up to the fact that the likes of **Drum Club, Orbital, Psychick Warriors Ov Gala et al** make far more accomplished rhythmic workouts anyhow. The techno scene is light years ahead of industrial dance, in terms of its ability to move the body and soul. Oh dear there goes my column space in the magazine. But what would you prefer, syco-phantic bullshit or honesty?

I'm not a permanent downer on the music you love. I'm just presenting you with a few home truths. I can't deliver you an interview with **Rosetta Stone** because I find them appallingly un-original and seriously devoid of talent, and like a majority of the new breed of Gothic Rock bands - completely lacking in mental stimulus (and contrary to what you might believe, I neither have a downer on the Goth scene.) If you want misanthropic features read the excellent **Answer Me**.

Perhaps If Industrialism introduced a regular column into the magazine, highlighting the more intrusive Techno releases, it would provide a healthy counterpoint to their Gothic concerns. It's up to you. Shall we dance?

Are there any more ways in which I can thrill you? Well obviously, but time is running out, and so is paper. Shadows hang overcast, the heart is empty and the bottle run dry. But as the world disappears, we have some threads to hold onto. You don't have to read those spilt, masturbatory assholes who compile **Mondo 2000** to realize we are living in an age of exciting progression. Whether you are modern pagan-primitive spiritualist (with endless piercings) or smart ass-too rich virtual hacker. The time is ours, the Industrial culture movement has come of age, and the Ballardian dreams have formulated. Cyberpunk is in the streets, and it's up to you, to not let this fall apart. Grab the age by its millennial tail and rise up. We ain't waving flowers anymore. This time around we're armed with data bases, and our Anarchist Cookbooks at the ready. Worry! (Or are you really up to it pin-heads?)

As **Boyd Rice** proclaims - what we need is a **Total War** and we need it NOW. Keep those home flags burning and wise up. Peace, love and switch-blades.

Andy Morrison (courtesy of **Noise Terrorism Promotions and Sul Generis**)

PLAYLIST

- Pandemonium - Killing Joke
- The Black Rider - Tom Waits & William S Burroughs
- Possession - God
- 13 Above the Night - Thrill Kill Kult
- Seasons In the Sun - Spell
- Lush - Orbital
- Lucifer Over London - Current 93
- 'Closer' - NIN
- Baby Food - Coll
- Muzik Fantastique - Chris & Cosey

Orange County, California By Jeffrey Sapiro

Aside from being the notorious home of Irvine, the country's safest city, Chuck Norris, and the Offspring, Orange County does, indeed, have a fledgling, but notable industrial scene. Though the golfs on in Orange County are predominantly overshadowed by the larger, more reputable events in LA, sporadic shows do occur

on a somewhat regular basis. The scene here is extremely fragmented, primarily due to the lack of band alliances. Moreover, the problem is compounded by the nonexistence of established and receptive venues. Having heard tales from LA, ie Einstürzende Neubauten setting fire to the Roxy, club owners in the area are skeptical, at best, of the idea of having industrial bands perform in their otherwise 'safe' college rock establishments. Examples of this include OC industrial hipsters, **Disco Penis**, who have been banned from nearly every club, bar, and drainage ditch in the area because of their use of explicit sexual imagery, PA overloading, and broken glass. Other bands have opted to obtain gigs by misrepresenting their music and/or submitting bogus demo tapes to club management. Unfortunately, this particular technique can only be utilized once at any given club (can't fool all of the people all of the time). Nevertheless, this type of 'club crashing' can be of merit, particularly for Fullerton's **Leather Corndog**, who were recently awarded a two thousand dollar performance art grant from the prestigious **Art Center of Design**. This happened after they had crashed and performed at a local heavy metal club and were approached by an Art Center dean who was there to see his son's band play.

Fortunately for all of us here in OC, sanctuary has been offered by Whittier's **Anomalous Records**. This combination record store/venue sprung up earlier this year and from its inception has been a focal point for the OC industrial scene. Offering live music on Saturday nights, **Anomalous** has boasted performances of some of the West Coast's finest industrial acts including **Rozz Williams** and **Chuck Collisions'** **Premature Ejaculation**, **EXP** (fronted by ex-Shadow Project **Ivory Ticker** and all around pretty boy **Paris**), **Washington's Labrat**, as well as a slew of other notable performers. Since **Anomalous** is housed in a renovated office complex, performance space is sparse, however relatively great sound and a competent staff more than make up for the occasional claustrophobia.

In terms of purchasing industrial music and related merchandise, OC has some of the best record stores in Southern California. **Vinyl Solution** in Huntington Beach is, unquestionably, the leader of the pack. Offering a variety of new and used industrial music, video, T-shirts, etc. at ungodly low prices, **Vinyl Solution** is the place to visit for any tourist and is the staple for all locals. Of course **Anomalous Records** in Whittier also offers a fine selection of new and used merchandise and is solely dedicated to industrial music. Other establishments worth mention are **Noise, Noise**, **Noise** in Costa Mesa, as well as the new 'alternative' **Tower**

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Records located in Costa Mesa's anti-mall 'The LAB' (an idea which, I am convinced, was stolen from Chicago). Overall, the scene here is Orange County certainly could not be considered the largest in the country, however its distinct underground feel makes it rather unique, particularly in contrast to that of LA. It seems that we have a bit of everything here, one just needs to know where to look to find it. Well, that's about it for now. Anyone in the area is free to contact me at: J Sopko, 437 S Glassell, Orange CA 92666.

Southern California
By Linda LeSabre

What's going on in Southern California? Feel free to submit info, news on releases, and shows, etc. for possible coverage. Write to me at PO Box 661851, LA CA 90066. Visiting LA? Drop me a line and a stamp for the inside scoop on where to go.

The all-ages Hollywood venue Auditorium was the scene of several good performances this Fall. Checked out the happening Spahn Ranch and STG show on a Tuesday night. STG's high energy thrashy punk sound is augmented with lots of crazy military/war type samples and a little keyboard which seems to nudge them into the industrial category in some people's opinion. Perhaps we're being picky now since KMFDM, NIN, and Ministry are now guitar-heavy bands being marketed to rock and metal fans! Nonetheless, we enjoyed their chaotic stage antics and couldn't help being reminded of early Misfits in both style and sound. After all the mayhem and flying bodies subsided, Spahn Ranch cast a spell on us with their dark, evocative well crafted-sound. Their show was somewhat restrained, at least compared to STG, due to the busy fingers of the band members. Yet, the singer's focused stage presence and understated style fit their sound. We thoroughly dug them so we definitely recommend checking out Spahn Ranch's debut release on Cleopatra.

Tribal Industrial was the name of a one-time-only Friday club at Auditorium and it featured a deeper vibe than usual. DJ HotHead was brought to spin her signature mix of tribal, industrial, and hard trance while Ziggy Lazer shot the place full of cool special FX lights. Performing on stage were THC/Body Divide, BeatMistress, and Pain Emission from San Diego. Opening the show, Pain Emission mesmerized us from behind a specially erected clear plastic wall where they writhed and throbbed within their thick, hard, nightmarish sound machinations. Yes, we admit we allowed Pain Emission to take advantage of our helpless bodies and hold our minds hostage, letting them do things to us we haven't let other bands do before, at least, not in public. And it felt so good! Combined with their weird props, like the

Inflatable wobbling robot man, body paint, and a freaky stage set, this band set the mood for the night (check out their cool CD 'Fidget on C.O.P. International'). In harsh contrast to Pain Emission was THC/Body Divide's super minimal set up, basically a DAT, a bass stack, and a microphone. This two piece pummelled us with a hard wall of high speed beats and sound bytes. No frills, lots of chills, especially when Sara added her throaty vocals on top of it all. BeatMistress closed the night with a pure cyber-tribal sound featuring their heavy-duty drum attack and female vocals peppered with samples and a keyboard drone. Auditorium has since changed hands, maintaining its all-ages status, yet we have yet to hear of any cool shows there since. Perhaps in the future.

Following the great feedback of that Friday night at Auditorium, DJ HotHead decided to continue the cool vibe and opened UltraFlesh on Thursday nights featuring her "Deep Tribal Industrial" dance mix. This West Hollywood club brought a new concept to LA clubgoers in a low key, casual atmosphere. Lots of local band members could be found hanging here, not only for the unique music mix, but also because HotHead took every opportunity to spin local talent. Wow, what a concept! To actually play local industrial bands' CDs and singles in a club we patronize! DJ HotHead continued this trend at the short lived club THC that she also spun at. THC, billed as an industrial lounge, was put on by George (of THC/Body Divide) for several weeks, but was forced to pull the plug after his car was stolen (from Beverly Hills no less). UltraFlesh has a good run of several months, but as all good things, it couldn't last, falling victim to a greedy bar owner's demands. UltraFlesh is now on hold while a new location is being sought.

"Come celebrate the flesh and expand your mind" said the flyer for the opening of new fetish club Skin Parlor on Mondays at Cosmos. Sine, er, Skin Parlor is brought to you by Club Fuck! people James Stone and Kathy "Sweetpea" McGurk and sort of picks up where Fuck left off after that club's untimely demise. We recognized lots of familiar faces at opening night including that crew of nasty multi-gendered go-goers shaking their crotches at face level on the bar while the bartender served our drinks between their legs. James Stone DJ'd an intensely body manipulating sonic assault of techno and industrial that kept the intimate dancefloor packed. After watching a branding performance by the body piercing purveyors of Primeval Body downstairs, we wandered upstairs and witnessed two dominatrixes wrapping a guy up mummy-style in duct tape then giving him a thorough flogging. Ah yes. Nothing like the steady smacking

of leather along to the beat to get you in a mood to groove. We felt a wave of nostalgia for the old days back at fabulously sleazy Basgo's! Skin Parlor hopes to avoid the legal problems they suffered with Club Fuck last year by posting a disclaimer at the door for all to read before entering the premises. So far, so good, the Vice Squad seems to be keeping itself busy elsewhere for now. So if you miss Fuck! or always wanted to check it out, definitely do.

Meanwhile, hybrid club Stigmata is packing 'em in at the Probe on Wednesdays with a schizophrenic mixture of industrial, new wave, 70's and gothic for the modern club goer with a short attention span. This crazy mixed up club concept is the brainchild of the creators of long-running gothic club Helter-Skelter. In fact, the success of this night has spawned another new club by the same people. What do you get when you play Bow Wow Wow, Village People, Revolting Cocks, Devo, and Prodigy all at one club? You get Velvet, the new Sunday club in West Hollywood. If this doesn't send you screaming out the door, then you might actually enjoy the aural chaos. A more focused industrial/techno mix can be found Tuesdays at Club Junkie at Maxx along with a sprinkling of fetish and sleaze. Don't forget the premier club for pure industrial dance, high energy fun and great videos is the long running Kontrol Factory at

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we ran into Buzz McCoy, sampling genius in Thrill Kill Kult, and mentioned this, he laughed and told us that Genesis called him the day before the show to borrow some equipment for the show and that he wasn't sure what they were going to do tonight. We also spotted members of Skinny Puppy who were in town shooting their new video with the help of videomelster Sean, long time Kontrol Faktory and Helter Skelter DJ. Sean, it seems, was hunting down some uninhibited girl flesh to be in some sex scene in the video.

Ottawa Canada

By LC Hodge

Well, despite our relatively small size (approx one million population), the capital of Canada has a pretty good little scene happening. Club wise, we have Zaphod Beeblebrox on York Street in the Bymard market downtown, with Tuesday night Mass/DJ lesile and her lovely assistant Gregg. The club is more bar-like, so the decor is tolerable but it's really the music that counts. The music ranges from retro 80's (Aha, Soft Cell, Joy Division, Kraftwerk, Flock of Seagulls, etc) to gothic (Nephillim, Sisters, Bauhaus, Clan of Xymox, etc) to Industrial (Leatherstrip, KMFDM, older Ministry, NIN, Lard, Mentallo & the Fixer, etc) to a few chosen techno bits (Aphex Twin, Cubanate, Age of Love, etc) and all the stuff in between (Skinny Puppy, Einsturzende Neubauten, This Mortal Coil, Cocteau Twins,

etc). Drinks are cheap and there is no cover. There is also Voodoo Lounge (unfortunate name!) that is undergoing construction right now, but it is more club-type so the decor, atmosphere, etc is very nice. The night with DJ lesile (and Gregg) is Sunday and has pretty much the same lineup of music as Zaphod's, but since it opens earlier (9pm), she has more of a chance to play some of her more obscure Belgian alternative/Industrial stuff of which she is a big fan. On Wednesday nights at the VD lounge (unfortunate nickname as well) we have DJ Hound (Jason Parent) and Pete. The music line-up is hardcore punk, heavy Industrial, with a larger focus on the heavier guitar oriented stuff. There is no cover on either night and drinks are usually pretty cheap, at least until 11 pm. DJ Hound also has a radio show on CHOU 89.1, a local campus station, on Thursday from midnight until 2 am. The week-ends at Thunderdome in Hull, Quebec (across the bridge from Ottawa, but in a different province, so alcohol is served until 3 am) have a very death metal sound with a few industrial bits thrown in for good measure. The DJ is Gina, who also has a radio show on CHOU on Sunday evenings from 8 pm until 10 pm. The Pit on Rideau St downtown has special nights once in a while on a regular basis.

As far as local talent goes, we have Zykotik K9 that plays everything from Industrial

to techno (hardcore and ambient) to some very alternative sounding music. They are considering doing as Frontline Assembly has done by separating their various interests under different names, but as of yet they are only known as Zykotik K9. These 2 guys are extremely talented and should go far as long as they can find the equipment to keep up with them. They have done Industrial/alternative shows throughout Ottawa, Toronto, and Montreal with bands like DHI and Angry White Mob and have even done a few raves. The band The Haunting has a heavier gothic sound and has done shows throughout the Ottawa area with one coming up at Zaphod's as well as an impending cd release. Claymouth, another talented local Industrial type band plays throughout the area, with an especially good reworked cover of 'Sweet Dreams' by the Eurythmics. Barren Winter is a gothic band (actually it's one guy) that has a cd out that is quite nice and ethereal - we are hoping there will be a live show soon. Detsme, another one-man-band-type-thing plays very interesting Industrial and Industrial/techno. The music is very textured with enough bass to keep all DJs happy. There are other oddities like Rebo, for which there is no category other than cool, fast, and extremely weird.

As for other interests, there is Ambient Body Art, which is located at Future Skin Tattoo on Rideau St downtown. Ambient is owned and operated by Denise Robinson, piercer extraordinaire. Ambient does piercings of all kinds as well as scarification, and Denise is presently seeking specialized training in branding as well. This studio is the leading one in Ottawa for both piercing and jewelry. Jason Parent (DJ Hound) is a senior piercer at Ambient and DJ lesile & Gregg are apprenticing. Denise also puts together local fetish and modern primitive shows as well as Submit, a small but well done local zine. She's got her hand in many other projects as well, like the Mr Leather competition, Denise's Steel Ball, and Luxuria, an interest group for you kinky types. She also has the coolest and weirdest BBS in Ottawa called Geek Love and can be contacted at the following address: dextra@geeklove.jammys.net

As far as local hangouts are concerned, we've got a plethora of cafes and bistros as well as other oddities. 5 Arlington is one local hangout for the younger punk & underground scene and it is mostly for under-agers (in Ontario drinking age is 19/ in Quebec it's 18). There is a fairly large underage following in Ottawa, so many shows will have 2 times; an earlier alcohol-free show and a later one where it is served. The underage crowd is very supportive here. The Arts Court downtown is another little oddity. It is

a cafe/gallery for local artists and it is also a small venue for shows; especially great for a band's first or second live show. Memories Cafe is a cute little place in the market where they also display art from one local artist at a time (not to mention the 'gasmic desserts and good service!) Cafe Whim, also in the market, is a place where the more angsty of the scene frequent. It has always been a cool place to go as it also displays local art, but lately (past 3 years or so) it's developed a bit of a pretentious attitude which is difficult to get away with easily in Ottawa. There are many more (Cafe Bohemian, The Tea Party, Cafe Tout Sweet, etc...), but one that always has an eclectic display of personalities and hairstyles is The Royal Oak Pub. This is a place where business women (& men) enjoying an after work aperitif sit amicably alongside people with 14' fluorescent mohawks as well as representatives of just about every other alternative scene or group.

Finally here is a bit about the local weird art scene. Gofish started a lot of it by adding many interesting murals to a variety of indoor and outdoor locations throughout Ottawa. They work as kind of the Robin Hood for the art world; painting in public places for all to enjoy, many times under the cloak of night. Rob Nelms and Karen Richle are two roommates with much talent who presently have pieces on display at Future Skin Tattoo/Ambient Studios as well as the Voodoo Lounge. Their styles range from metallic sculpture to paintings of japanimation type fetish clad piercees and toast worshippers. These two prolific artists have also completely decorated Savanna Devilles, THE local mecca of clothing stores for all of us freaks. Linda, the owner, is incredibly in touch and supportive of the scene, and recently had a local newspaper berate Savanna's for glorifying cannibalism and serial killers. DJ lesile also has 5 or 6 pieces up at the Voodoo Lounge and has had shows at various locales throughout Ottawa. Finally, Bob (manager Voodoo Lounge) and Linnea have semi-regular multi-media art events called Spontaneous Combustion featuring an open stage, original artwork and performance art of all genres including pieces by the aforementioned artists.

EDITORIAL: It may seem as if Ottawa's scene is being run by about half a dozen people, however there are many people who are loyal supporters and contributors. There are of course those loud and obnoxious few complainers who love to whine about how small Ottawa and the scene is. To these annoying and unpopular individuals, I say 'The scene is what you make it and if you don't like it..... MOVE AND GOOD RIDDANCE TO YOU!!' - and you know what? Some of them do!

Happy & In Ottawa, LC Hodge

Toronto, Canada

By Ilka Ladouceur

It's 4 degrees (that's Celsius, you Yanks!) this morning - the perfect time to hibernate and write. There's much to report, so I'll save any long winded intros. A small warning, however - this column contains dangerous amounts of exclamation marks!

Summer brought us not only Lollapalooza, but a special Soundgarden, NIN festival. The day also included the only North American appearance for PWEI, and the first gig here for Marilyn Manson. Happy to say that Trent and Co blew the grumpy old grungsters into shreds of irrelevance (and I like Soundgarden!) Those of you who've seen the NIN show no doubt share my awe, those who haven't can catch them on the second leg of the tour this fall. (I've already got my tix for New Year's Eve in Detroit. Yeah!!)

In related news, September's International Film Festival once again brought the best in horror/cult movies to their midnight madness series. A highlight was an evening of 'banned' music videos, including a tribute to Jonathan Reiss (Survival Research Labs). NIN's 'Happiness In Slavery' on a 35mm screen. Joy!

Locally, we finally got to see Thrive play live. The dark, fetish clad duo brought their melodramatic high intensity show to a packed Rivoli club. They premiered the released-as-you-read-this single 'Sophistry' from their forthcoming cd. Also at the Rivoli, another successful show by DHI, with Montreal's Angry White Mob. The guests brought out baseball bats and industrial scrap to destroy with their fake-blood covered hands. A lot of fun!

Goth never dies! Recently rekindled - two beloved doom/gloom outfits, at a smoke filled showcase. Calvary Cross, now featuring vocals by Lord Pale (of the Savage Garden club/cafe) has been on hiatus for years, as founder Steven Vardy played in a trillion of other bands. But they're back! Happy returns also to Chains of Eden. Jamie White's glorious Sisters/Nephilim spinoff. (Hey, if you're gonna wear your influences on your sleeve, at least do it as well as him.) Having won me over during their short-lived first version, then crushed me with their dissolve, I'm glad to see them back! Ex-Chains bassist Rob Musil's current band Monak is working on the follow-up to their debut K-7, Stories Left Untold, with the The Cult alumni-turned-producer Jamie Stewart. No word on whether their version of 'Hollow Men' will be included!

Congrats to the organizers of this year's Subculture show and sale. A yearly fashion show/X-mas gift idea fair, the event attracts designers, piercers, political organizations, small press publishers, etc. With a rare performance by KK recording

artists Dogpile, this year's was the best ever.

Finally, Masochistic Religion's second KK release, and from this broken cross... our misery, is out now. If you like Swans/Reptile House era Sisters, it's a goldmine. For more news on the above artists, or Toronto stuff in general, write to me at: 689 Queens St W #80, Toronto ON M6J 1E6 Canada.

PS Look for me in the new Jason Romily directed Malhavoc video for 'Naked.' I'm the super gothed-out keyboardist!

South Florida

By Marcela Aguero

If there is actually an active industrial music scene in South Florida, then I'd love to know about it. Within the area from Ft Pierce to Miami, (approximately a 125 mile span) there exists not even so much as one measly electro-industrial band and only one true industrial/gothic club. In an attempt to not give anybody a horrible impression of S.F., I should start by saying that if this report was written seven years ago, it would be an entirely different story. Entertainment wasn't quite as sparse as it's become. There used to be numerous underground shows, even in the oddest of places such as teen clubs and high school auditoriums (Places where you could catch shows like Ministry with Luk van Acker, Skinny Puppy with Edward Ka Spel, etc). Even clubs and local bands were far more experimental than now. My point is that even though times have changed, industrial music fans still exist in S. Florida, probably more than anyone here can imagine. Those who were into it then, are still into it now. (They're just confused, unsolvable, or on drugs for mental illness). So, on that note, here's your Sunny Florida tour guide of 1994.

CLUBS: We must all understand that running a club is a business venture, not an entertainment in itself. And so the key word here is 'money.' Money for clubs is derived mainly from the sale of alcohol, not from the cover charge. I could bore you with the details of this system but instead I'll be blunt - industrial, gothic, underground or whatever you want to call it, people are for the most part CHEAP. Unlike your typical yuppie crowd, we think it's retarded to spend \$100 on the best bottle of wine when we can drink 25 cent drafts. In fact, if we have it set in mind to be altered, then we'd prefer to just show up that way, right? More importantly, unlike any other music culture, there is a surprising number of us who are clean. This is not without cause either. You see, industrial music as well as goth - which I realize are totally different - hold something in common: their Deep-ness. The powerful portrayal of deep emotions through uncommon sounds mixed with unusual blendings of

certain tones, is in my opinion a drug in itself. Music has always held the power to move people in ways which words or no other medium can. Therefore, we have the capability of staying sober while losing ourselves on the dancefloor - in turn, saving money to buy more music, which brings me back to my topic. Clubs cannot rake enough money out of us to keep their doors open. Therefore, they are forced to cater to the mainstream crowd. Who, not only can't handle the harshness of our music, they don't want to hear music that they're not familiar with. So begins the vicious circle (which I won't explain because I'm sure you get the picture). Anyhow, almost every club in S. Fl. including sports bars and strip joints, now have at least one alternative night a week. This means they have their usual crowd with their usual music (mainly cottage rock) sprinkled with popular NIN and Sister of Mercy songs. And in addition to all the neon, the walls are covered with black plastic. Everyone dresses differently then they normally would so they can all enjoy the freak show. There is nothing wrong with alternative music (aside from its title). So, if that's your cup of tea, you should find S. Fl. to be quite an entertaining place. An exception to all of this is The Kitchen Club, which is now located in Coconut Grove. They are still catering solely to the underground gothic scene and refuse to go main-

stream. This club has been around since the first few industrial revolutions (sarcasm rules) and their doors are still open. Though they've been through tough times and they're not a full liquor bar, owner Aldo says he's in it for the love of the music. It's the only club that plays bands such as Leather Strip, Executive Slacks, Bigod 20, Christian Death, and the Tear Garden to name a few. Also, in Miami, there's a one-nighter called 'The Church' that's constantly relocating itself, but worth checking out if you can find it. The last I heard it was being held at a club called Rebar on South Beach. Some other clubs you might want to check out if you're really desperate and don't want to drive all the way down to Miami are The Foundation in West Palm, and Nemesis at Club 627 in Fort Lauderdale.

BANDS & CONCERTS: If it's national acts you want to see, forget it. We are faced with the problem that it is too much hassle and involves extra expenses in getting national acts to come here. We are not exactly close to anything and we're certainly not on the way to any other state. But, if you should happen to visit, be sure to pick up a local magazine like Jam, Rag, XS, or New Times, which all have concert listings. There's always that strange chance that a good band might make it this far. (Though I can't

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say I enjoyed the show) I was glad Christian Death/Electric Hellfire Club didn't skip us like most bands do. The local bands in South Florida are for the most part guitar oriented and all sound like rock and roll. There are however some interesting gothic rock bands. But of all the millions of local bands here you won't find any electronic industrial ones. In fact, it's rare that you'll come across one with even so much as a keyboard player. Recently one local band tried this 'very different' idea (that's my sarcasm again) of using 'dreaded,' 'unnatural' sounds of a keyboard and samples and a distorted voice. They were the closest thing to an industrial band that I'd heard in a long time. Even though they sound like White Zombie - their name is Marilyn Manson and they're now signed on Interscope Records and on tour with NIN - you'd think that alone would inspire other bands around here to stop playing rock-n-roll - nope. Next topic.

If you're shopping for music, first you want to visit Uncle Sam's - they are conveniently located in three different areas: Pompano, Lauderhill, and South Beach. They've supplied me with 98% of the music I own and they also order stuff for you if it's not in the store. Other suppliers of underground music include Yesterday & Today In Miami, IQ In Miami, Soundsplash in West Palm Beach, and The Music Exchange in Jupiter. Used

cd stores will often carry rare finds also. Every county has its version of an alternative radio station; in Palm Beach it is now 1340am, in Broward it's 88.5fm WKPX, and in Miami, WVUM which is 80 something on the dial. No comment on any of these, I'll let you judge for yourself.

Hmm... could that be it? Well, it is for now! But before I finish, I'd like to ask: Is it just me or does it seem like all styles of music are merging into one? We realize that if this were to happen, the result might be what industrial bands have been doing for years. The thing that brought this up was the mixture of styles in music for example - The rap song on the new FLA album. And the fact that Skinny Puppy is now considered death metal. Even in style this is happening; head bangers are wearing KMFDM shirts, skinheads all have hair, hip-hoppers are sportin' their body piercings. Dyed and shaved hair as well as dread locks and weaves are in style with every music culture. Also, on the same evening, at the same club, you can hear Bauhaus and Coolio. Am I making any sense? Oh, well, it was just a thought.

One more thing - a note to South Florida - I'm sorry if you disagree with any of my views in this report. I did not appoint myself to be the spokesperson for our so-called scene. If you're an industrial

band or club or whatever that I've left out, before you think of complaining, learn to market yourselves because I'm not exactly living under a rock. Send info to: 4737 NW 5th Ave, Pompano Beach FL 33064 to be included in future reviews.

Atlanta, Georgia

By Smailey

Greetings from the Deep South! Despite what all of y'all Yankees may think, not all of us down here in Hotlanta are bl- overall wearing, pick-up truck driving, rebel flag waving good ol' boys and gals. Actually, Atlanta has a pretty diverse scene and two nationally known acts both which should interest the IN reader: Liers In Walt and Trio Nocturna.

Liers In Walt are often called 'satanic' or 'techno,' but the group relies on Sumerian occultism, sado-masochistic imagery, and Nazi propaganda techniques to complement their dense layers of sound. Guitarist Erik Szemore lays down a wall of rock guitar over Olga's eerie keyboards and Jon Vick's throbbing bass. Out front is the growling voice of Bill Anderson and the impeccable drum sound of Michael Anderson.

The band have been together for nearly a decade and despite their imaginative use of sampling and programming, they are at their core a rock band. Their stage show utilizes fetish dancers and lots of sexual imagery. Definitely entertaining and um... enlightening! Their cd *Spear of Destiny* is out on Rail Road Records - contact: LIW, PO Box 55140, Atlanta GA 30308-5140.

Trio Nocturna are a harpist, keyboardist, and female vocalist often compared to groups such as Dead Can Dance and others in the ethereal 'gothic' genre, although the terms 'celtic melancholia' or 'neo-renaissance' would be better descriptions of their ancient meets modern sound. Trio have a video included on the latest Propaganda compilation (#3) and a full-length cd due out this winter. They've been receiving scads of rave reviews (including one in the last issue of IN) for their cassette release - *Morphia* and have toured all over the US. They also are the official house band at the Westgate (aka The House of Death) in New Orleans. Contact: PO Box 52580, Atlanta GA 30355.

Atlanta's burgeoning gothic scene has three nights a week to share in the darkness of Nocturna (688 Spring St, Atlanta GA 30308) which is held on Sunday, Tuesday, and Friday nights. Proprietor Christian Grief has begun hosting bands lately with Trio Nocturna, DC's *Apocalypse Theatre*, and LA's *Kittens for Christ* all playing recent shows. Grief is talking about moving to a new location and adding more nights to the club in early 1995. Contact him at: PO Box 566661, Atlanta GA 31156 for updated info.

Believe it or not, Atlanta even has a full-fledged S&M/Industrial club; the Chamber (2115 Faulkner Rd, 404-248-1612) which Fred Berger of Propaganda magazine said is the best in the country. Complete with an array of fetish dancers, a first class light show, tasteful decor, and even a shower (!); The Chamber is a must do for any industrial fan visiting the Atlanta area. The dj's spin all the leather and chains crowd's faves and the club is open Thursday through Saturday till 4 am nightly.

The Chamber evolved from Club Fetish night (Wednesdays) at the Masquerade (695 North Ave NE 404-577-8178) - a tri-level club with three rooms entitled Heaven, Hell, & Purgatory. Hell is where Club Fetish is held along with other dance theme nights. Purgatory is a conversation/game room and Heaven is where bands play. Past shows at the Masquerade have included Ministry, NIN, Skinny Puppy, Pigface, KMFDM, and just about every other name band in the industrial genre.

Although Atlanta's Little 5 Points area is now a mecca for neo-hippy youth and suburban wanna-be hipsters, it is also the location of Blast Off Video (1133 B Euclid Ave, Atlanta GA 30307), which is the nerve center for splatter, bondage, japanimation, cyber, and bizarre music videos. Write and send a SASE for a copy of their mallorder catalogue.

The Red Light Cafe is where Trio Nocturna developed their sizeable following and is the only coffee house in town where you can sign on to Inter-net and travel around the Info-super highway while sipping a cappuccino or latte. Expect interesting art, a laid back environment, and friendly service when you visit (553 Amsterdam Ave, 404-874-7828, call for new e-mail #)

So now you know that despite being surrounded by Georgia, Atlanta has a thriving 'underground' scene. If any of you cyber-goths come on down this way, expect plenty of southern hospitality and no rednecks!

Germany

By Chrtzz

Hi to Indutraination! What's new in Germany. Maybe you will miss some information but I do not know everything. So I start with my knowledge: SYNTEC's new single will be out in February. The name will be "see the upper things". A pre-version could be heard on television "mdr". I do not get the station so I have to wait since Uwe from Syntec is able to record it for me. As well he told me that he will start composing stuff for a new album soon. By the way, I have to mark that there will be no fanclub in the near future. AND ONE will be on tour soon. In January the travel agency "Indie tours" will show them to the customers in Finland. Nice idea. I hope some of you will ride with them. More informations about the DEPECHE MODE INFO SYSTEM (one IRC

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needed!). A new issue of the DEPECHE MODE INFO SYSTEM is out. It is the number seven and can be bought for 6 DM for the Germans and 5 IRC for other non-Germans. Price depends on the postage. Informations (one IRC) at DEPECHE MODE INFO SYSTEM, P.O. Box 18 01 43, 42060 Wuppertal, Germany.

A friend of mine from Scotland went to LAIBACH which toured in Germany before and which I missed (shit!). They performed nearly five hours (including picture show or something). A tape is hopefully coming soon.

I do not know what I could say but there is not much reaction about the new live code from FRONT 242. I thought there would be much more writings about it but ...ZERO DEFFECTS have released their debut album. After waiting for the INT re-lease (Intercord sucks, they have problems by releasing stuff), I enjoy the album very much. Most Germans know the band from Hamburg because of many live events. They are strong and aggressive. It is one of my favorites. Try to get the promo-tape from them. The album is named "non recycleable". NAKED LUNCH, a Michigan based band is looking for a label in Germany. I got their third promotional-tape directly from them. They try to bring several industrial things together. I have not written down all I know. It was an attack from the Industrialnation to write all down. Next time I should have more time to write something. Greetings from Germany... CHRIZZZ

Chicago, Illinois

By Zoe Orgasma

In Issue eight I wrote the Chicago Scene Report with the help of my stuffed platypus - Bill. Bill's gone now - he fell off my bag one evening a few months ago. I put 'wanted' posters everywhere, but he was never returned. I have a new platypus now (Bill the Second) but he stays home and protects my apartment. So this Scene Report is being done solo. I reread my last one and I can't believe how much the city has changed in one year.

The good news is that a lot more is happening! Alcatraz - the only 17+ dance club - is hosted on Saturday nights by none other than myself. It features Industrial/Goth/new wave music. Paul V, the founder of IN has just moved back to Chicago and is one of the three DJs, so there's a strong Industrial influence. Keep an eye on this place - we've been having weekly cd/tape giveaways and are working on our video system and getting bands to play this year. We also have a monthly zine, Prisoners By Choice, which keeps people updated on events and gives us all a place to share our poetry/art humor/comments, etc.

Aside from shows/movies and coffee shops, Chicago has nothing to offer the

under 21 set. If you are 21 or over, there are two other opportunities to catch a night dedicated to Industrial: Neo on Thursdays with DJ cykophuk or Aftermath Thursday-Sunday. Aftermath sticks to an industrial format. The dance floor is small but the space is very cool. Upstairs there are pool tables and another bar if the one downstairs is too busy. Jr, who I raved about in Issue 8 as the Houndstooth bartender, is now at Aftermath.

Neo still has a strong Goth crowd on Tuesdays. Also, on the last Sunday of each month, DJ Scary Lady Sarah & Greg Haus spin the dark side at Berlin.

As far as seeing live acts, Metro is still around. Double Door has also been booking some cool acts.

The big news is that the Chicago legend, Exit, has reopened its doors in Wicker Park - a smaller location. It's much cooler than the local tavern - and soon to have an upstairs concert spot.

Shopping has also drastically changed in the past year. Right in the heart of the scene at Belmont/Clark several new businesses have popped up. Medusa's Circle is a clothing shop with elegant Goth attire at reasonable prices. In the shop, Pier does body piercing and they have a wide variety of body jewelry. Hollywood Mirror and Ragstock are two average priced large vintage clothes shops. They are on separate floors of the same building on Belmont. Armageddon is the new Goth/Industrial record shop. They specialize in used tapes/cds and hard to find collectables! Reckless Records has also opened a second shop in Wicker Park. I haven't ventured out there yet, but it's sure to be as useful as their motherstore on Broadway and Belmont.

Omaha, Nebraska

By Max Mosclair

Salutations from the Cornhusker State! This entry, like that from New Mexico in Issue #9, also goes into the file 'Potential for Complete Revolution.' Here in Omaha we have some elements for the formation of a virulent Industrial scene waiting to burrow in and undermine the mass culture. Before I get into them, I will give an overview of the current paradigm that exists here.

Omaha was the home of an active punk/hardcore scene during the mid 80's and though there wasn't a gothic SCENE, so to speak, there were a lot of goths here during the late 80's and early 90's. However, Omaha's scene today is dominated mainly by the dregs of the so-called 'alternative' schtick: 'raver' wanna-bes, neo-hippies, and grunge puppies. I take a fair amount of BS because of my 'Smells Like Dead Cobain' bumper sticker. Most of those who have an affinity to the darker (but not necessarily negative) side of things are pretty much

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atomized, thinking that they and their immediate circle of associates are the only ones who like machine noise and Japanese anime. So the need here is clearly to roust the underground out of its basement existence.

The current situation can be broken down into the following topics: 1) Bands/Musical projects: At the moment, while there are a fair number of 'alternative' bands, notably Mousetrap, Ritual Device, and Frontier Trust, but there are a number of Industrial/goth/experimental bands to note. Digital Sex, an experimental band from the mid 80's that has a release on the French Sordid Sentimental label, recently reformed and has been playing quite a few gigs in the last year. Two former members of Digital Sex have gotten together with some others to form Strap-On Halo, which sounds like a cross between Dead Can Dance and 'Dreamhouse'-era Slowcore. Two survivors of the breakup of techno-death metal Haunted Reason have formed Body Banks, which, unfortunately, remains trapped in someone's basement. Their initial recording/writing efforts indicate a more diverse project than HR. I myself have an eclectic noise/music project known as Mordechai the Foul (I hope to have a demo finished very shortly). I also work with an ambient noise group called The Woodmen Conspiracy, which has influences from Zoviet France and the more experimental work

of Psychic TV. Perhaps the most promising band of the moment is Morphine Angel, from Lincoln (only 45 miles away). They are a goth band reminiscent of early Bauhaus and Sisters of Mercy. They work very well within an already-established genre and avoid some of the cliches of other goth bands (although the singer bears a striking resemblance to Daniel Ash and sounds like Peter Murphy). There are a number of other such projects around town that exist informally, and some networking among them has begun.

2) Shows: A number of venues, notably the Capitol, have been willing to book industrial and goth bands that come through town. The Capitol recently hosted the Electric Hellfire Club, the Wake, Unsane, Sister Machine Gun, Spahn Ranch, and several others. Nine Inch Nails played an excellent show here last September. Our indigenous bands have also started playing more frequently, and have begun to generate a following. Overall, while a number of bands have come through, these usually come in spurts, and we thus end up having to go through long dry spells of no decent bands coming through. Also, we rarely get the bigger names in the Industrial scene. The closest most of them come is Kansas City, which is 3 hours away - an extreme inconvenience for those of us who have to be at work the next morning. It is not unusual for some of us to

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drive 6-8 hours to Chicago, Minneapolis, or Denver to see a show. But this seems to be a problem for our brethren in other parts of the semirural hinterlands too.

3) **Miscellaneous:** There's not really much to report here. Omaha has a severe dearth of institutions to provide venues, congregation points, etc. While most record shops in town carry the better-known industrial/cyber/goth bands, one must either travel to Kansas City, or resort to mail order to find the more obscure bands and artists (not to denigrate the many fine mail order companies, but it is an inconvenience). Radio is mainly devoid of industrial and experimental music, although Steve Sheehan from Digital Sex has a syndicated radio show which is broadcast locally on KIWR and KVNO called 'Music from the Heart of Space' which frequently features ambient projects like Merzbow and Zoviet France.

So that's the state of affairs here in Jackalope Country. I'll leave other things, like experimental artists and such events to another report. Hopefully someone from Lincoln will write in; there's some things worth reporting, but someone operating down there would be more able to report than I. For more information about the bands named above, write me at 4626 Cass, Omaha NE 68132-3011 or e-mail me at lev@aol.com and I'll get you in touch with them.

New York/New Jersey/ Philadelphia Scene Report

By the Emperor, Jeff Johnson
Contrary to last issue's scene report, things really aren't so bleak in New York and New Jersey; as befits the most densely populated area of the Nation, there are plenty of things going on, if you know where to look, and that's what this is for, so....

Yes, at present the club scene in NYC is a little sparse. It seems as if the area is paying the price for its premature industrial scene years ago, when it was briefly flavor of the month in the "alternative magazines;" the mainstream clubgoing populace lost interest, the big promoters backed out and all but the smaller clubs ditched electro-industrial altogether. But finally, things are swinging around again, and while maybe the Palladium won't be doing any more industrial nights, I think we can live with that. And so, the clubs:

Firstly, Honorable Mention has to go to the Limelight for not ever giving up entirely. Yes, Communion (every Tuesday night) has "crossed over" far enough that you can't really call it an industrial night, but there is still some bit there. It remains the only mid-sized venue that will have industrial bands at all, although only the bigger names generally appear. More importantly, Communion promoter Neville Wells continues to try other nights at other clubs, most notably the Batcave

(Saturday nights at Downtime, 251 W. 30 St., NYC) which mixes industrial, gothic and alternative and is the venue for smaller bands, local and otherwise. Pretty much any local industrial or gothic band ends up playing here a couple of times; the room the bands are in is small (but that can sometimes be a good thing), and there is a dancefloor upstairs. The Batcave crew are also beginning a purely industrial night (well, we'll see) called Tyranny on Friday nights (same venue); it begins next week as I write this, so I can't say much about quality but I'm optimistic. I assume (I hope!) it will be a harder version of the Batcave's already decent (if a little safe) music. It doesn't even try to suggest a crossover, but again, we'll see. The Batcave is basically run by DJ Bent, who spins and books bands for both nights (as well as spinning at and assisting in booking for the Limelight). Warning: generally there are four bands playing each night at the Batcave, but they are not necessarily industrial or gothic; they are just as likely to be rock bands. I guess you take your chances. Pretty much all of the "local" bands listed later have played here, and probably the others will in time...some smaller national acts as well.

Elsewhere, the Bank (225 E. Houston, NYC) is the only other "power" in town trying electro-industrial or gothic; on Friday nights is Realm, and on Saturday nights Exedor; both are essentially the same thing, although different DJs: a mainly alternative dancefloor in one room that dabbles in industrial and pseudo-industrial (no surprises, "Headhunter," "Godlike," and the inevitable "This Corrosion") and in the basement a mostly goth thing. I'm told the "goth room" has a strict "No Industrial" policy (new DJs are warned!) and so I really haven't given it a lot of my attention. I will admit that the basement at the Bank has a great atmosphere; it's just a basement, but somehow the subterranean and cinderblock aesthetic works well for a goth night. Also, there are inevitably more people at the bank than at the Batcave, and the Bank is much larger; music is, as I said, nothing much.... Saturday night at the Bank used to feature Ward 6, which has recently moved to Don Hill's (511 Greenwich St. at Spring St.), and although I haven't been to the new location, the old Ward 6 could be described perfectly by the paragraph you just read for the current Bank nights, so.... I also imagine the new place is substantially smaller than the Bank, but that's speculation.... Necropolis at the Pyramid recently closed, so that's about it in the City. Friday and Saturday, everyone competes. Pay your money and take your chances. Drifting up to Albany, I know of (but haven't been to) an industrial night on Mondays at the QEZ called Decadence, which occa-

sionally has live bands; Dan of the Clay People is one of the DJs, but that's about all I know...try it if you're up that way is all I can say...

The weekend competition extends to New Jersey, where the only club doing any industrial to speak of is Cyberflesh, Saturday nights at City Gardens in Trenton (1702 Calhoun St.). I will say that this is among the most intense electro-industrial nights I've ever heard; the DJs know their music and are adventurous in their selections. An average night throws a barrage of both obscure and popular tracks at you, bands like Haujobb, Steril, Crocodile Shop and Yetworc receive regular play next to KMFDM, Frontline and 242. You won't get precise beat-mixing but for selection, you can't beat this. The stage is set up with an array of televisions and monitors as well as fencing and metal and a general postapocalyptic aesthetic. Crowd is enthusiastic and growing, so.... Disclaimer: I am one of the DJs at Cyberflesh, but I assure you that I am not exaggerating. Only one way to find out for sure....

Otherwise in NJ there is Berlin on Thursday nights in the back bar of the Roxy in New Brunswick (95 French St.) (stay away from the front and its evil house music crowd...); this night has just begun and makes no bones about crossing over a bit, but is worth checking out. Organized and spun by Crocodile Shop's Mick Hale, heavy industrial influence is inevitable.

Skating down to Philadelphia there is the still-young Asylum, a mostly after hours club that purports to be industrial; I haven't been there yet but I'm told it's pretty typical in its musical content and owes its crowd largely to the fact that it is open after hours, which is a lovely thing but it is open only to members; its easy to join, but it costs...membership used to be in the \$25 range but has reportedly jumped up to \$50 recently. I suppose I should reserve further judgement, not having been there and all. I think the industrial focus (such as it is) applies to the whole weekend, and possibly into the week but you'll have to find out for yourself.

Industrial radio is fairly sparse, appearing haphazardly throughout NJ's college radio stations (WRSU, WTSS, WRRG), and almost nonexistent on local commercial "alternative" stations (WHYG, WDRE). I hear it mixed up more and more on the aforementioned college stations but you just can't count on anything. The only regularly occurring specialty industrial show that I know of is the Emperor on WRSU (88.7 fm, New Brunswick) Thursday nights 11pm-2am, and that's me. Those three hours are filled with exclusively electro-industrial sounds and I daresay I go about as far in depth as you're likely to ever hear, but I will hedge my arrogance and not build myself

up anymore. It's there if you want to hear it, I'm not going anywhere.

The area is host to many bands these days: Crocodile Shop is my personal favorite, and they have just released a full length CD, Celebrate the Enemy on TINMAN Records (\$12 postage paid to POBox 1114 New Brunswick NJ 08903-1114; 908.846.6267) and it is great! The CD is produced by Chris Randall of Sister Machine Gun but sounds nothing like SMG, much more electro, and no guitar to speak of! CS is also playing out a lot these days, and are definitely worth seeing, as their visuals are very much a part of the CS experience. Guinea Pig out of NYC have released a CD EP called "Taken Below" (122-03 111 Ave, Queens, NY, 11420-1415, email gp4@aol.com) that is good if a little one sided; it skirts NINish crossover, but is well programmed and has potential. They also have played out, although the only time I've seen them they sounded bad, equipment failure or such. I reserve judgement... Psychohorror (518.261.0471) have just released a demo tape that is very rough, but shows some promise as well, and they put on a great show live, that's got to count for something. Another new demo comes from Piece Machine (212.696.8924), who on their three song demo tape do a tolerable NIN/Sister Machine Gun thing but live are just a hard rock band with a tiny bit of programming thrown behind them a la Stabbing Westward. Not really my thing. Chemlab of course have a new/ remix EP called "Magnetic Fields" out on Fifth Column/ Metal Blade which I'm sure you can read about elsewhere in this issue. Abstinence, out of NJ, have recently released an excellent CD called "Revolt of the Cyberchrist" on Furnace/Silent Records, an eclectic blend of beats and noise featuring a guest appearance by Killing Joke's Paul Raven; I don't know if they're currently playing out at all or even if they've left the area entirely.... Test Infection still exists, as does Virus 23 who I assume will be putting something out soon but for now you'll have to content yourself with some of their live shows, though they haven't played in this area for a while, barring a guest appearance for one song with Sister Machine Gun at the Limelight, who are also still around somewhere but I guess Chris has officially blown off the Big Apple for Chicago's windy skies... Long Island's Bile has just released a brutal album, and I'm told their live shows fall just short of a full Gwar experience.... Philadelphia's Punch Drunk (POBox 53582, Phila., PA, 19105-3582; Pnchdrnk@ONIX) have just released a CD EP that seems to be the same material featured on GPC's most recent cassette release, good clean electro fun... THD is still lurking

around Philly and presumably is working on a follow up to last year's Mechanical Advantage for Cleopatra...Up in Albany NY is the Clay People, who play out occasionally and are working on a follow up to last year's ReConstriction release.... Among the many on the gothic side are Sunshine Blind, Requiem in White, and Where I Wake Warm (who have released a good CD EP that lodges them firmly in Projekt/ 4AD territory) ... There's no doubt more, too...

As if echoing the surplus of bands, there are a number of new record labels around, although they for the most part aren't dealing with the local bands. New Brunswick's TINMAN (see above) has released the aforementioned Crocodile Shop CD, and is currently planning followups from both that band and other sectors...TINMAN is trying to put together a compilation of NYC area/ East Coast electro-industrial bands, although there are few details available now...Electro-Industrial bands from the Middle Atlantic/ New England region should get in touch with them for details. A similarly themed compilation, Doom and Gloom: Visions of the Apocalypse has recently been put together by Cafe Soundz's Bobby Soundz (201.509.2233) and features Eastern Industrial and gothic bands including Out Out, Veln Cage, Digital Poodle, Martyr, Requiem in White, Sunshine Blind and more. It's good stuff. NYC's ComFor is busily releasing and distributing quality product from Europe and the States, notably Germany's Dossier label. Philadelphia's Metropolis Records (215.413.1805) is also thriving by releasing a slew of quality European licensed product, including Lassgue Bendthaus, Project Pitchfork, Love is Colder Than Death, Mentallo and the Fixer, Numb and more; also around Philly, Pendragon Records (215.428.4972) is hoping to follow suit with the domestic issue of the truly awesome Haujobb album "Homes and Gardens," out now and well worth hunting down.

Finally, the area boasts an excellent number of stores that specialize in electro-industrial product, as well as being the home to the best mallorder companies in the country. Montclair NJ features the aforementioned Cafe Soundz (Bloomfield Ave., 201.509.2233) which manages to import a wide array of obscure Euro stuff, as well as the full range of domestic product. They do mallorder too, but no catalog so you have to call and talk to Bobby (which is usually a blast in itself). NYC has recently produced Strange? (445 E. 9th St., between A and 1st Aves, 212.505.3025), a small shop specializing in ambient/Industrial/grindcore, although the focus very much seems to be on ambient techno. It's very new, so I'm not very sure how it will be when and if it gets going. Philadelphia

has Digital Underground (526 S. 5th St., Phila., 215.925.5324), the sister store and mallorder branch to Metropolis Distribution, so the selection echoes the latter company's extensive import and domestic distribution network. Also around Philadelphia is the mallorder service Isolation Tank (POBox 336, Jenkinstown PA 19046, 215.886.0914), whose catalog really has to be seen to be believed. This is certainly the place to find obscure Euro electro-industrial bands, with new product arriving constantly. A warning: the rivalry between Isolation Tank and Digital Underground/ Metropolis is fierce, and they'll probably each hate me for mentioning the other, but both are great services, very reputable, no short shrift. Take your choice, but avoid the gossip and politics.... Other stores that feature some industrial are the Princeton Record Exchange (Princeton NJ), Saint Mark's Records (Kearny NJ), Quantum X (New Brunswick NJ), and Generation Records (NYC).

So there you go. That's not so bad, is it? As a closing note, anyone in the area (or anywhere else) that laments the lack of a "good" club in the area should go out, go to the clubs that are trying something close to what you want, talk to the DJs and the promoters and the people in the club, tell the DJ what you'd like to hear (be friendly and polite or you'll never get

anywhere!). Maybe a club is only playing mainstream stuff now but if enough people are telling the DJ they want to hear Haujobb or Xordist or Crocodile Shop, well, maybe the club will get the hint and find some new music, or find someone that's already got it. Find other people and encourage friends to come along and do the same. Make your voice heard. It's worth a try, and it beats sitting at home complaining about the lack of a scene.

Please feel free to write or call me, tell me the things I forgot in the area, the things I'm missing in other areas, or just to talk; also inquiries about Cyberflesh or my radio show are always encouraged. Write to PO Box 1114, New Brunswick, NJ, 08901-1114, or call/fax at 908.846.6267.

Eugene Oregon

By MC Death

Two hours south of the cultural mecca of Oregon (Portland) is a city of 107,000 people called Eugene. Unfortunately for most of you IN readers, it's better known as the hippie capital of the Northwest. The only reason you'd want to live here is because of University of Oregon, which provides about an eighth of the population and some interesting people (although they are few and far between). If you are planning on moving here, let me warn you: Bring a functional car, or an access to one, because chances are likely that you'll be making

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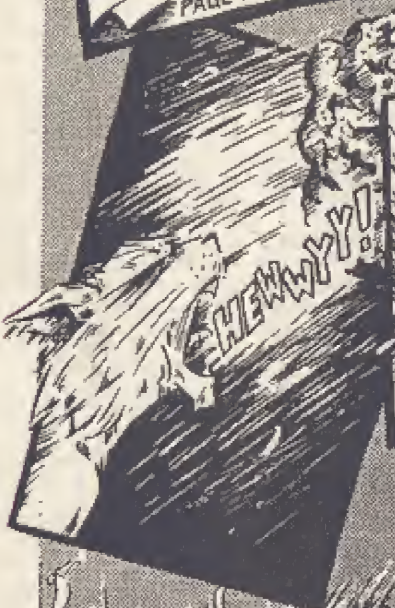
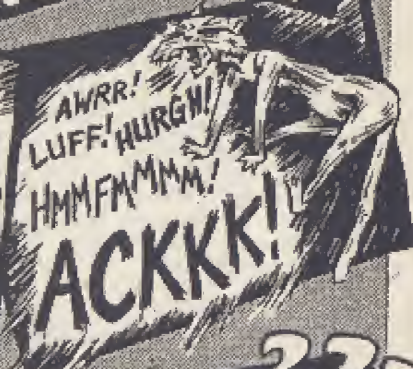
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plenty of trips up to Portland and Seattle (I've probably met more interesting Eugeniens at Nine Inch Nails and KMFDM shows up in Portland than I have in Eugene).

In fairness to fellow industrialists who live in Portland and Seattle (and who would know more about the respective scenes than I would), I'm not going to go into details about the industrial activities in those areas, although they are vital to the lives of industrialists who live here.

Club-wise, there really isn't anything now (is there?). Eugene averages 2-3 good national-act shows a year, and in 1994, we had Grotus and Chris Connelly/William Tucker already, so I'm not expecting any miracles until next year. Most shows in town cater to those fucking Grateful Dead-wannabes and flannel-clad gas-station outfit-wearing geetar-band followers. About the venues: WOW Hall is an all-ages place, located in downtown, that holds 300, which is decent. John Henry's is a 21-and-over bar that sometimes has decent acts, although the age restriction really sucks. Agate Hall is an all-ages place on U of O campus which used to hold lots of punk shows in the mid-eighties, but is mostly dormant. Icky's is a very small coffeehouse in the west side of town which hosts live bands maybe 2-3 times a week. They get mostly punk bands and sometimes minor industrial acts too.

This is not a good place for industrial-gothic dancing. If you're desperate, though, you can enjoy techno-house music at the 21-and-up Club Arena (better times can be had by driving up to Portland and going to The City!)

Local bands to watch: Thresher (formerly Two Minutes Hate, re-named because there are so many bands with the latter name) is a very intense live act, who combine adrenaline-pumping metal-industrial grind with visually stimulating stage show. Their cd should be out soon. Onomatopoeia is a long-time Eugene favorite outfit who combine elements of ethnic, industrial, trance, and rock to create an atmosphere all their own. Their second cd is due out (their first disc, Ethnic Utopia, came out two years ago; they also have numerous cassette releases). Holy Rodent is an anti-beat, noise-heavy outfit who play sporadically in town (although they have been banned from playing in two of the city's finer establishments). These are the only industrial groups who perform live.

Which brings us to the next thing: studio bands in Eugene. Part of Thine Eyes (a favorite of Kim Traub) still resides here in Eugene (although they should effectively be a Portland band by middle of 1995), and I can't say enough about them. Please refer to back issues of IN

for Kim's colorful sonic descriptions of them. Triple Point is getting their techno-gothic sound up and circulating, recently getting their cassette, Complex, reviewed in mainstream alternative publications. They should have a new cassette due out by end of 1994 (I've heard parts of their new stuff - it is really intense, much more cohesive, and promising). Synthesizer nerds Attenuated Euphoria and dissonance-happy Distant Revolving Worm are still in their infancy, so don't expect much from them until next year (although the former has released a mini-cassette earlier this year).

Radio-activity is decent. Despite living in a town where airwaves are always jammed with Indigo Girls and The Cranberries, there's some hope. O of O's campus radio, KWVA (88.1 fm), has an incredible industrial show, hosted by Silver (with music by the like of Thrill Kill Kult, Bytef, Caberet Voltaire, and lots of others). They even include some industrial in their daytime format, which is surprising. Community radio, KRVM (91.9 fm) has Crushed Velvet show every Wednesday night, which is an ambient/atmospheric (DCD, Edward Ka-Spel, Curve, etc) soundscape.

For those interested in cerebral enlightenment, Eugene has a decent selection of book stores. Hungry Heads Bookstore is the alternative publications mecca, where one can find lots of mind-challenging books and magazines, including many imports and specialized publications. Marketplace Books and U of O Bookstore are also good sources of infotainment.

Although Eugene still lacks an abundance of good shows and dance clubs, local industrialists and radio make things a bit more tolerable. Besides, it beats living in a real shithole of a city, such as Fairbanks, Alaska. Now doesn't that make you feel better?

I realize that this scene report isn't superfluous and entertaining like the ones from NYC or Chicago. But since IN doesn't have a "mini-scene" report section yet, this pusillanimous and meager note from Eugene will have to do. All facts are accurate as of 3 September 1994, so if anything changes between this date and the date of its publication (whenever that may be), don't hold it against me. Contact: MC Death, PO B 1134, Eugene OR 97440.

Poland

By Janusz Grzeczny

Here it is four years after the falling of the Communist government, but I still remember the time when all kinds of art were ruled and financed by the state. Only the state's firms could release records and organize festivals, gigs, shows. The state controlled the state tv and state radio. The reality you can imagine reading Orwell's 1984, which as I see it now seemed to

be not so far from his sci-fi vision. But somewhere beyond the total control, some people found a little space for the semi-independent activity and created the real underground (sub)culture. Many of the acts were absolutely illegal but a lot of them went on with the discreet permission of the government offices which by this way could secure, although a part, control on it. At last only some of the great bands which existed in that time have released their music on LP.

BRYGADA KRZYSZ (post-punk), KLAUS MITTFOCH (art-new wave), AYA RL (electro-wave), SIEKIERA (dark wave a'la Johe), ZIYO (dark music inspired by 4AD RECORDS' music), GARDENIA (psychedelic), ONE MILLION BULGARIANS (dark wave), REPORTAZ (avant garde muzik) and some others filled up the gap. Some of the first Polish wave Lps were re-issued on cds last time. Meanwhile there appeared some labels created by Poles living in West Europe or the US who decided to invest money here in the native land. The labels were still depending on the government's economy and the law, but the bands had more liberty in music matters, so they brought together the most interesting bands, like: 1984 (dark-electronic wave), TRUMPETS & DRUMS (techno-industrial, something between 242 and Lalbach), APTEKA (noise music mostly influenced by drugs), SHE (dark music), CLOSTERKELLER (gothic wave), BLITZKRIEG (dark wave), REDS (guitar soft wave), OPOZYCJA (post-punk) and others.

In 1989 everything had changed - the communist government was replaced by the new one and the communist economy by the capitalist one. The new situation created the new possibilities and the music market has changed too. Now the most popular and relatively cheap music format is the tape and also the less popular and very expensive cd. The LPs are produced only in the small editions and mainly by the punk-hard core or experimental small labels and sold only by mail order service. The biggest label releasing wave-industrial stuff (also on cds) is SPV POLAND (a chapter of the German head office) with just signed bands like: NOWY HORYZONT (great music a'la Ministry), KINSKY (total industrial noise from Warsaw), RIGOR MORTISS (techno-noise-industrial), BRUNO THE QUESTIONABLE (gothic wave), AGRESSIVA 69 (techno-industrial), DALMONION (young gothic band a'la Nephilim).

There are many other good bands which still wait for the chance and meanwhile release the music on the self-made tapes, and the most promising of them are: EWA BRAUN (total noise a'la Godflesh), PORNOGRAFIA (old band, gothic a'la Sisters), DOM SNOW (gothic), SCHISTOSOMA (experimental), GO RICH (gothic-noise), HEDONE (dark-techno),

HONNEST ANNIE (electro-industrial), ROSEGARDEN FUNERAL OF SORES (techno-gothic), MOONLIGHT (dark wave), TRH (dark wave), WIELORYB (techno-industrial), HOTEL DIEU (techno-crossover). The activity assures them the strong position on the very active independent tape scene last time. Its products are available mostly via mail order and are released illegal in the small editions and often equipped with the xeroxed sleeve. This kind of activity is mostly represented by the non-compromised experimental or industrial bands, like: SCHISTOSOMA, ROSEGARDEN FUNERAL OF SORES, ALL OF A MURDER ART, COLLAPSE BI, AGNOSTIC MANTRA, THE RAPORT, and the tape labels like: RAVEN, BIS, ODD SIDE, AML, or ARS. The scene contains also the tape labels decided to be active in more professional style: KOKA (oriented mostly on the Ukrainian underground music) or OBUH (presenting ZSG, RONG WRONG, KSIEZYC, PIES, KING ELF, INSTANT ART, and other experimental bands.)

Except the very expansive tape labels there are only a few bigger labels releasing also cds. It's worth mentioning: IZABELIN (just signed CLOSTERKELLER amid more commercial bands) or KOPHAUS debuting with the legendary cold-wave band VARIETE.

Some of the bands look for their labels abroad like the best Polish gothic band FADING COLOURS (ex-BRUNO THE QUESTIONABLE) in Germany's DEATHWISH OFFICE.

The press is limited to three titles: OUT SIDE (mainly about noise, hc, grunge), KOREK (noise, punk, hc, experimental), and DARK ZONE (gothic, dark wave, industrial, experimental, techno, noise). The big music magazines completely ignore the real underground bands.

The same situation is for the tv and radio shows confirmed in the most popular youth M(TV)USIC.

Anyone who is interested in the Polish music scene can write to: Janusz Grzeczny, Konstytucji 3 Maja 20/4, 48-100 Glubczyce, Poland. I'm also willing to trade music products with anyone.

Austin Texas

By Femme

Clubs: Contrary to the previous review of Austin, our club scene is NOT dead. Sure there are a lot of frat boys crowding the local clubs/bars for 10 cent beers because, after all, this IS a college town... but few of them venture into what has become one of the best known and darkest industrial clubs in the south - OHMS, Tuesday nights at 'The Chamber' are pure industrial until 4am, complete with leather-clad bondage dancers wandering through the crowd. On OHMS' infamous nights, you can hear the harsh beats of such icons as Puppy, NIN, Ministry, Leatherstrip, Frontline, 242,

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Delerium, Coll, TKK, Nitzer Ebb, Revco, Cyberaktif, Lassique Bendhaus, etc... and even local bands such as Mentallo & the Fixer, Necrofix, and Auschwitz 46. The atmosphere here is dark, smokey, and loud, with a few scattered poseurs & vampire wannabes, along with a couple stray frat boys out for a thrill, but the music is both excellent and entrancing; and the people eerily gothic and beautiful. Steel beams separate the bar from the dancefloor and bizarre videos are projected onto the walls. Hidden in the back is Room 101, a pitch black bar which cranks out even weirder industrial, especially Puppy, and there are always fucked-up videos playing on the wall. I've seen comments about OHMS many times on the Internet, and it seems to have become well known for its quality of pure industrial music with no fucking around.

The Backroom is another 'industrial' club we have here in Austin; though better known for its live heavy metal acts, a few of our harder industrial bands play there quite often. These include Skatenigs (from San Antonio). The Backroom is dark and very loud, and has more of a biker/metal atmosphere.

Emo's could be considered semi-industrial; I mean industrial bands have played there (Chemlab), but this dank club plays more rock 'n roll, Austin style.

Local Bands: As far as

local industrial bands go, Austin has quite its share of talent. (Everyone knows that Al and the Revco gang reside here now and can be spotted from time to time if you're lucky....) Local signed bands include Zoth Ommog's up and coming Mentallo and the Fixer who make their home here. They can be found hanging out at OHMS but have yet to put on a live show in Austin. However, they are rumored to begin touring in Germany this fall. Their music is more electronic and trancy, with wicked beats and harsh, dark lyrics. They've been compared to Leaetherstrip but will blush if you tell them so....

Yet to be signed bands in Austin include local favorites Auschwitz 46 originally from Denton, TX. You can catch them playing live at OHMS and The Backroom regularly. AU46 also released their first CD in May entitled Battered, Drained, & Forgotten, an angry compilation of 8 tracks. Au46 has a harder industrial sound, with heavy use of guitars and drums. Their live shows are pure energy with the lead singer Cory screaming and flailing about on the stage reminding us of life's horrors and humanities downfall....

Two other up and coming local industrial bands include Necrofix and Primary Censor. Necrofix plays live at OHMS from time to time, often with the help of a few members from AU46 and Mentallo. Their sound ranges from Puppy-esque to

more industrial-techno. Heavy use of keyboards and samples make their cassette Nefarious Somnabulance quite gothic... and danceable. Nolsy and eerie interludes add to Necrofix's evil on-stage essence.

Primary Censor have started playing live as well, with their mix of mean industrial including 2 sets of live drummers. Their guitar-oriented band, with lead singer Erik, paints a relentless picture of angst. Clever samples add to this 6-man band's strength. They are currently opening for Auschwitz 46 around town.

What's great about Austin's local scene is the way our few industrial contacts stick together. You can catch a live show of any of the above bands and usually find a few members of the others helping out with lights, vocals, sound, etc... Necrofix works with Mentallo and Auschwitz 46 a lot. As I write this report, Necrofix just finished a live show which included a cover of Revco's 'Attack Slips on Fire' with a couple Auschwitz 46 members. The Skatenigs & Evil Mothers are playing together at the Backroom, and Primary Censor is opening for Auschwitz 46- also at The Backroom.

Concerts: As far as the concert scene goes, Austin seems to get bypassed in favor of Dallas, Houston, and San Antonio; pity because from my experience, industrial scenes are practically nonexistent in those cities. Our last good concert must've been front 242 back in 1991. A shame really... we've got the largest industrial following in Texas.

Record Stores: The record stores here basically suck. Technophilla & Sound Exchange (both used CD stores) usually have the best selection of industrial; otherwise, it's all special order around here.

Radio Stations: The only radio station worth mentioning around here (and barely at that) is K-NACK 107.7 who 95% of the time plays trendy college top 40 with a hint of NIN or Front 242 thrown in to keep the poseurs happy. Throw in a CD-don't waste your time... ***Incidentally, Austin locals Necrofix, Auschwitz 46, and Mentallo & the Fixer's side project, Benestrophe can also be found on INDUSTRIALNATION'S first compilation CD Vol. 1) as extra tracks 13-15. They aren't listed on the credits, but if you listen long enough, they're definitely some of the better tracks on this debut... (Kelli Jones, 2311 Nueces #201, Austin, Tx 78705)

Seattle Scene Report
(The most controversial of all the scene reports)
By DA Sebastian & Veronica J Kirchoff

A lot has been going on here in the land of the latte, so let's get on with it...
Synthesis Murder Program is featured on the latest

If It Moves cd compilation entitled Scavengers in the Matrix (IIM, 4087 Normal St, San Diego CA 92103). Their song is 'Stale mate,' a punkish industrial track with thought provoking lyrics. SMP also just signed with ReConstriction Records, and are currently in the LINSECT Studios recording their debut cd. **Rorschach Test** (who recently relocated to Seattle from Denver CO) will be playing at BUMPER SHOOT, Seattle's biggest music and arts festival, in September. Their 10 song cd called Eleventh, is available from DC Records, PO Box 61416, Seattle WA 98121, for a mere \$10.

Noxious Emotion is going on a seven state tour including all the West Coast, Arizona, Utah, Colorado, and Nevada. Their recent show at The Basement drew in over 300 people. This was a instant warehouse style event. When they return from touring they begin work on their first cd release, Erogenous Pit, which will have re-recorded versions of their demo of the same name as well as entirely new tracks.

Silence (a darkly heavy noise project) have a cd out entitled Wave Without a Shore. It is available from BGI, 2232 186th Pl SE, Bothell WA 98012. They **Breathe Oil** have reformed and started playing out live. They are in the studio working out their first demo release. **And Christ Wept** (Seattle's answer to Skrew and Godflesh) have finally released their debut cd aptly named Destroy Existence, in conjunction with the NEC Catalog. This release was a limited first run so get your copy before they're all gone (ACW, 1405 E John #3, Seattle WA 98112). ACW has also been playing extensively around the Northwest (seems like they have a show every week), most memorable was their show with Carcass at the RCK CNDY and with Skrew at the OFFRAMP.

Noise Box, one of Seattle's first techno bands, and **Kill Switch...Kill** both signed to Cleopatra Records. Expect releases late in 1994. **Kill Switch...Kill** is also featured on the cd compilation Masked Beauty in a Sea of Sadness, available from GOTHIC INDUSTRY RECORDS, PO Box 913, Glendale AZ 85311. This disc also features **Faith & Disease** from the Seattle area. **Faith & Disease** as well have two cuts on the compilation Of These Reminders on PROJECT RECORDS (PO Box 1591, Garden Grove CA 92642) and later this year on FOUNDATION RECORDS (Mouson Str 12, 60316 Frankfurt, Germany) compilation When the Sun Settles Down Volume II. Their second release on IVY RECORDS (PO Box 2721, Seattle WA 98111) called Fortune Hits Sleep will be out late 1994.

Shallowhead recently split into several projects, Paul Wynia's **Coma Twins** being the first to have a cassette available. This is more on the elektronik

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jellokin



side as compared to the doom and gloom sound of **Shallowhead**. Paul is also playing bass in the live version of **Kill Switch...Klick**.

The Same have an hour long demo available through the NEC Catalog (NEC Catalog, 220 Newport Way NW #E40, Issaquah WA 98027). Currently Einar has a CyberArt Installation at the COCA art gallery. The show was called **Random Access** and featured various sound sculptures and multi-media art. In September he had some alternative MIDI controllers connected to a water fountain at the Seattle Center as part of a three day show called 'Beyond Fast Forward.' This kind of live exposure to the new technologies help the general public better understand the sonic possibilities now available. **Mind Virus** have a four song demo available (NEC Catalog) and are working on their first full length release (man is everybody in the studio right now?)

Journal of Trauma (another offspring of **Shallowhead**) is recording their first release and should be playing shows in the next few months. Speaking of offspring, **And Christ Wept** have given birth to several side projects, **God Killing Himself** (a true noise project in the vein of the Japanese noise bands) and **Building 144** (a collaborative effort with **Synthesis Murder Program**). Other bands in the Seattle area to keep an eye on are **Christ Driver** (metal-Industrial), **Tchkung!** (Seattle's answer to **Hitting Birth**) and **The Pleasure Elite** (S&M met'tech).

If you are in town several clubs are (or should be) on your itinerary. Downtown on First Ave is **The Vogue** with live bands some week nights and a DJ on the week-ends. Sunday night is **Fetish Night** and is usually packed - so get there early and bring your toys. DJ Peter will be at the helm. Monday nights at the **Kellar** is the trippy ambient sounds of 7 beats per minute. This night is a must for visitors. **India Taj**, located in Pioneer Square plays Industrial-ish music on Wednesday nights. Your host is DJ Krass. The local club listing is pretty extensive in **The Rocket**, our local music rag. But don't look for any Industrial reviews or features as **The Rocket** is very grunge (Sub Pop buys most of the ad space) and not Industrial friendly. **Fandemonium**, a music monthly out of Tacoma is however very Industrial friendly, and runs regular columns for Industrial and gothic music. Both of these papers can be picked up at any Tower Records or most record shops. As far as record shops go, there are quite a few new/used establishments as well as your regular generic Tower/Silver Platter chain stores. Off Broadway in the Capital Hill area there is **Sound Affects**, **Orpheum**, and **Fall Out**. In the Queen Anne area check out

Park Avenue Records. For you closet grunge monkeys there is the **Sub Pop Shop Downtown**.

C-89 Top 10

Compiled By **Faust Aleinikov**

1. Totentanz - The Best of Zoth Ommog (Cleopatra)
2. Frontline Assembly - Millinium
3. Yelworc - Blood In Face
4. Leaether Strip - Undemeath the Laughter (Cleopatra)
5. Killing Joke - Millinium (BMG)
6. X-Marks the Pedwalk - The Killing Has Begun (Cleopatra)
7. Babyland - A Total Letdown (Flipside)
8. And Christ Wept - Destroy Exdence (NEC)
9. Swamp Terrorists - Combat Shock (Cargo)
10. Gridslinger Compilation LP (Cleopatra/ReConstruction)

Tacoma Washington Scene Report

South of Seattle, the Electronic/Industrial scene is yet a toddler, with only a few bands in this genre to speak of. However, the Tacoma area does show promise; What it does have to offer is quite worthwhile.

Prayer Factory has been promoting their independent self-titled debut cd by playing several shows each month for their devoted fans. They've been described as 'metal-Industrial,' and put on a brutal live show. They perform regularly at the Red Roof Pub. Out of Puyallup (a cow-tippin' suburb) comes **Internal Combustion** (releases available NEC Catalog), whose Independent cassette has been receiving rave reviews. They're touted as 'one of the best things going on' in this area.

And if you happen to be free Thursday night around 10pm, tune in to the 'Freak Beat' on 91.7 fm, KGRG. DJ Terry Kelly spins all Electro/Techno/Rave, coming at you from Green River Community College in Auburn.

If the word on the street is any indication, Seattle's Industrial explosion will rub off on Tacoma, and things will pick up a little... and I'll be there to help. Veronica J Kirchoff, LEVITY, 6904 S 12th #1705, Tacoma WA 98465-1705.

Finally, it seems like the more visiblity the NEC (Northwest Elektro-Industrial Coalition) gets, the more some people don't understand what it is. The NEC is not a label, booking agency, or promotion company. We are bands and artists that came together out of necessity. We are not elitist, we try and help any band or individual regardless of if they are members or not, that's why we have opened the NEC Catalog to non-NEC members, to spread the disease of this music.

Until the next time... dA Sebastian KSK/NEC, 539 Queen Anne Ave N #131, Seattle WA 98109, NEC Line - 206-233-8420, Internet at pwynia@u.washington.edu,

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LA CROSSE WISCONSIN

By Angel

k.bertelsen@genie.geis.com

At the time I wrote the last report on La Crosse, the scene seemed to be on the verge of taking off. Great things were expected by all for the very near future. A sense of togetherness bound most of the freaks together. Somehow in summer that fizzled out and we've all been trudging along since. Unfortunately it would appear that La Crosse has had almost no growth since the first months of 1994.

Still, every few months a good show will turn up at the Warehouse (328 Pearl Street. 608-784-1422). Always all ages. Chemlab returned in the summer to perform an incredible show with Thought Industry and favored local Odark:30. Bands who've also come through: Bille, This Ascension, Drag, Spahn Ranch (the latter two spent post-show time with locals in the bars). Most recently the Warehouse held a release party for Haloblack (who've frequently played La Crosse this year) with new CD releases also by Acumen and Chemlab, and performances by both Haloblack, Acumen and local band The Way Down. Although there are no specific dates yet, Chemlab, Spahn Ranch, and Virus 23 have all promised to return in 1995. No announced shows loom on the horizon...although there is supposedly a big show coming in February, but currently the band's

name is being withheld.

The Warehouse is still primarily a dance club open on Friday nights with an occasional Saturday. It'll cost you \$4 to get in. There's been several new faces on the scene here but the scene is still rife with high school aged kids who prefer the alternative brand. Apparently they get what they wish for, so be prepared to suffer through a little trendy music mixed in with Swamp Terrorists and Skinny Puppy if you visit. Saturday nights (rare though they be) are usually better for Industrial and even some older gothic music.

The Vatican PX (located in the Warehouse building) is now open on weekday afternoons as well as during Warehouse hours. Their main stock is T-shirts. They do have a small amount of gear (mainly bracelets and bootstraps) but will supposedly be ordering in greater quantity soon. They're the only place in the city who will order from Zoth Ommog. Now if only they would carry such CDs on their shelves!

On the local band scene we now have two Industrial bands. Odark:30 are now in the process of recording a CD on Zero Budget Records in between gigs here and in Minnesota. Our other local, The Way Down, debuted onstage here last spring and have since made a name for themselves both in La Crosse and Minneapolis. Both bands have demos available and can be contacted via The Warehouse where both have studios.

Literary Corner

By
Paul Tobin

Comics/Books/Porno Mags

And we're off.

The review that kicks things off this time is called "Little Goth Girl". It was sent to me for review a fair time in the past and I'm quite tickled to finally get a chance to talk about it. I almost didn't get to...as I lost the work and had to frantically search my room in order to do this promised review. Giving up, I began to concoct an excuse involving Japanese Girl Scouts in combat boots, thirty-seven feet of barbed wire, one king-sized "Mr Submission" bondage apparatus, a full jar of peanut butter (crunchy), a lock of hair from Abe Vigoda and a midnight showing of "Smokey and the Bandit." It almost kind-of pissed me off when I did find the little sucker. Oh well, I suppose I can find another occasion to use Le Grande Excuse. Incidentally, I re-found the comic in my file area within a packet confusingly labeled "Stuff to review for Industrialnation". You can taste the frustration here, can't you?

Anyway, *Little Goth Girl* is a mini-comic by the enigmatic woman known as "Lisa"...a woman who smells of the perfumed scent of Victorian ghosts...a woman whose very flesh echoes despair at the loss which the shivering man foretold....her hair spilling languidly down the sides of her ashen face like a shroud covering the remains of a ruby-lipped child whose only sin was a lonely reach through a vast and blistering fog at shadows that seemed to beckon with hands bearing tombstone tattoos and dripping with tears and blood which seep and jump past the small entry wounds caused by tangible gasps from those who have never understood and who could never understand the darkness caused by a complete void of all rationality and possibility of the soul-deep gaze directed at each and every one of us from the spectre whose eyes were poiled out by candles and whose presence now envelopes us all and keeps us cold....cold. So very cold.



Can't you just feel the angst spitting up from the pages of "Little Goth Girl"?

engaging) sketchbook filled with clear proof of her spontaneous creativity. The real reason for the junk writing above was not to describe the woman...but rather the woman's work in the guise of "Little Goth Girl".

But...before I go further into that, I'm going to wander off-topic, as per my usual drunken writing style. *Little Goth Girl* was produced by Lisa, and Lisa is part of an artists collective known as "Puppy Toss". I met many of the Puppy Toss People during my trip to Kali-fornee-yay and they are all, of course, far better looking than an old mug like meself. And they're talented too...putting out a rather nice selection of comics 'n related objects of all shapes and styles. Here...I'll let them describe themselves in a quote from the back of "The Nightingale and the Rose"...which is another mini-comic which Lisa toddled off to me, they say....."We are a community of artists specializing in art and comics of all kinds, with a variety of stories varying from the silly and irreverent to the realistic and poignant to the violent and surreal." So, there ya go. Puppy Toss

personnel are also responsible for "Horse"...another mini-comic whose review is upcoming once I get back to the actual "review" proper. I will do that now.

As I said before my lengthy meander, the "angst" writing above was in tribute to....and in conjunction with...*Little Goth Girl*. This mini-comic (12 interior 3 1/2" by 4" pages) is a very satirical take-off of *The Little Match Girl*. The involved satire not being aimed at the original story...but rather at Goths themselves. And you



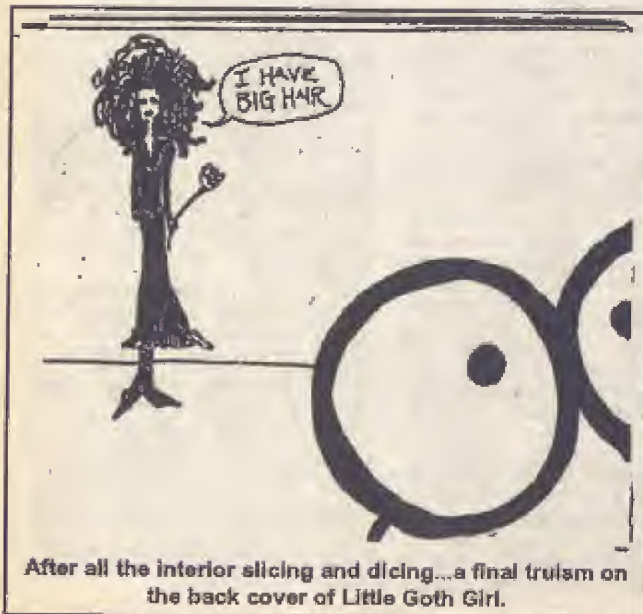
EMITTING MOURNEFUL CRIES, THEY CLASPED THEIR BONY HANDS TO THEIR CHESTS.

The truisms start on the cover of *Little Goth Girl*

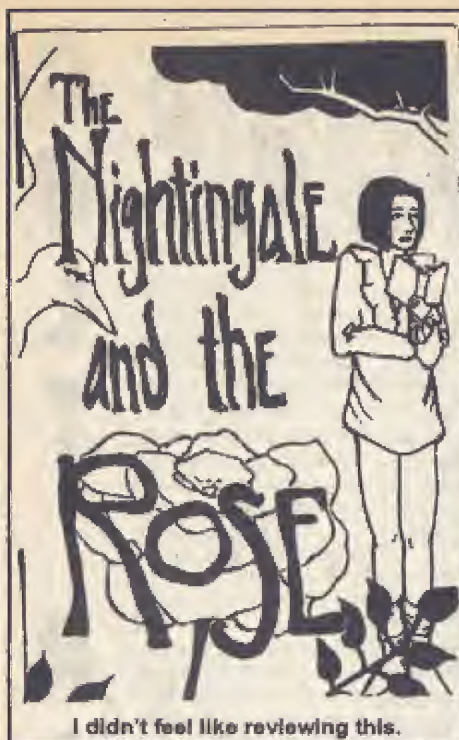
Well, actually I've only met Lisa once, this at a convention I was appearing at in Cally-fornia. She's an engaging woman with a very peculiar (and also very

know, Goths need some satire aimed at them. Hell, what at them with guns the size of Candy Samples' tits. You know, I like a lot of Goth aspects...but hardcore Goths...those who consider it to be an actual lifestyle and thusly do their best to ingrain angst, lipstick, black clothes and omnipresent tears in their eyes...well, they of that ilk deserve Tom Cruise as Lestat. Bam and pow...you get a pretty boy with one inch depth in the vampire dream role. Ha Ha Ha. I laugh at your sadness. Really, I'm quivering with delight here.

So yes, I'm biased here...I freely admit that. I like *Little Goth Girl*. It very effectively makes fun of those Goths who take it all too damn seriously and I like that. Every little panel here is a stiff jab at either Gothic icons, or at things near and dear to those hearts eternally shrouded in fine black velvet. When dealing with a work of this size it's hard to talk about much without laying out the whole pig on a plate, but I will mention white serpents, desolate street corners and clove cigarettes...In fact, the story is subtitled "a CLOVE story". And, of course, matching up with the art is such sentences as...."a tiny explosion made her moan as the streets rained blood." The writing is



After all the interior slicing and dicing...a final truism on the back cover of *Little Goth Girl*.



I didn't feel like reviewing this.

questions Little Goth Girl is all positives.

The second work that Lisa sent me is entitled "The Nightingale and the Rose". It's a work based upon on an Oscar Wilde piece and, frankly, I've never been fond of Wilde and haven't done the reading in that area. Consequently, I don't feel all that qualified to properly review this piece...so I won't. I will say this though...it seems a competent rendition of Wildes' work and so if you like 'ole Uncle Oscar, then you'll probably like this.

Now on to "Horse"...of which I have the first two issues. Horse is a slightly larger mini-comic (approx. 5 1/2" by 4 1/4") that runs forty interior pages. For the most part, each page is constituted by an individual panel...though there are several multi-panel pages, especially in the second issue, where they actually reach a commonality. The comics even come with a little color...quite a rarity in the mini-comic genre. Here the color is regulated to just the covers, and a single hue...blue on issue one and red for issue two. Furthermore, these colors are simply marked in, not printed. Still, the effort is appreciated.

The creator/artist for these two books is Dylan Williams, whom I've never heard of before, but I would like to see more of in the future...as he shows bursts of true talent. For that though, these books fail in several areas...and these areas can all be distilled down to one word...consistency.

The stories seem as if Dylan were forming them as he goes...throwing out cohesiveness in the hopes of spontaneity...but it just isn't working. The short stories are so unregulated that they are almost performance art on paper. They have no bite to them, neither the art nor the writing is enough fully realized for the other to play off of...and so instead of working together they simply become individual components. The sole stories of any length ("Fiend" in issue one and "Levitate Me" in issue two) fail for the same reason. They simply have no point where the reader can operate from. They both try for sort of a wacky surrealness to them, but Dylan fails to first establish an area where the oddness can stem from. The reader is left trying to decide



A misstatement from "Levitate Me." A story which I found to be quite muddled."

all presented as individual "sound bites" loosely strung together with the effect that it all becomes very superficial...lacking any real story-telling substance. And that, of course, works in tandem quite well with the story and the atmosphere that Lisa is trying to create.

As for the art, it is sufficient to move the story along finely enough, though I will say that after seeing the artist's sketchbook I would like to see some of the wild techniques that she is beginning to tame become fully realized on the printed page. But the bottom lines in reviewing a satirical work are...did it work, and was it enjoyable and thought-provoking as satire? And for these

whether the surreal quality (by no means complete as of itself) is really surreal or rather just an aspect of the reality which he is trying to represent. I see it as a fatal flaw in story-telling where the reader is wondering about actual story mechanics during the reading, instead of delving into the characters and situations.

"Levitate Me" starts out as a simple discussion of relationships between two people at a cafe, when suddenly two men in suits who have bandages covering all their flesh show up trying to kill them. It is apparent that our two characters are not all that surprised at this...that all of this is part of a massive conspiracy involving some "machine" and the missing cross-piece it needs in order to be constructed. Ahh! A mystery! Espionage and mysterious men in suits! Guns! Beautiful women on the run! Razor-sharp blades and a defiant last stand! Well, yippee. The reader is left with no mooring lines of any kind. I'm reminded of a Saturday Night Live news sketch where a sports announcer came on and said something to the effect of "And now the scores from the world of sports...113 to 107, 5 to 3, a slunner here....14 to 7, 42 to 18 and, in an amazing comeback 27 to 26." In "Levitate Me" we are delivered some intriguing moments and some interesting clues...but we do not have enough basis for an actual mystery.

I suspect that some of this might have to do with the fact that Dylan seems to feel ready for full-sized comics where he could have the room to paint the broader story spectrum. But before he attempts this, I hope that he works a little more on developing an artistic style and then actually utilizes it. Too many panels in "Horse" are either so stylized as to be unrecognizable, or obviously just fast jobs in order to get to the panel he really wants to do. And that's sad...because on some panels he definitely shows the ability to not only finely depict characters and objects...but to be able to story-tell with these depictions. As I said, if he sticks with it...I definitely see some promise for the future.

Well, that's it for now. Thanks once again for muddling through my barkings. If you would like to look into getting some of the

products I've mentioned above...or would like to contact Puppy Toss to get a catalogue of other products...their address is Puppy Toss, PO Box 9849, Berkeley CA 94709. Give them a try.



A page from "Horse"...issue one



Paul Tobin is a staff writer who also does "Attitude Lad" comics for Slave Labor Graphics. His name in Swedish means "balding shag rug" and "He who scratches" in Swahili. All artwork used in this article is copyrighted to their respective artists.

A Parent's Guide to

SATANIC

by **STEPHEN FIEVET**

Why Form a Cult?

By and large, the main reason your children should worship the Devil is to help them develop multiple personality disorders (MPDs). These are very special traits that most children need and most likely will not receive in school. The more you tear away at a child's self image, the stronger it becomes. A child can only develop healthy MPDs after experiencing years and years of cult abuse. Remember the first time your parents abused you during a Satanic ritual? Remember how good it felt?

The Discussion

Choosing the right time to speak with your child is very important. Probably the best time for a discussion is when your child urgently needs to use the restroom. Sit it down and tell it that it can take care of its needs after you have a little chat. Abruptly slap the child in the face and tell it that it will not be allowed to leave the house at night anymore. If the child puts up a fight, slap it harder. Do not allow the child to go to the bathroom until it agrees to your demands.

When it returns from the restroom, tell your child that it will be required to attend Satanic cult rituals with the family beginning the following day after supper. Slap the child again and send it to bed.

Why Practice Rituals?

Torture and pain release energy into the family circle and increase the spiritual power of the individuals. Rituals must be precisely completed as prescribed to prevent the wrath of Satan and his demons. The main reason for participation in rituals is to destroy self esteem and self confidence. Therefore, if anyone complains that the rituals make them feel bad, tell them that this is exactly how they are supposed to feel.

Ritual #0: Testing the Feces

On the first night, the family sits in a circle around a fire in the living room. One by one, each person stands and defecates onto a paper plate. After each family member has

done their "duty", the plates are passed around the circle for inspection and testing. Testing is accomplished by placing a tablespoon of the feces on the back of the tongue. Explain to your children that they are eating pieces of Satan's body and that this is an honor. Should they be hesitant to taste the "food", threaten them by telling them they will be forced to go to church the following Sunday. This will prompt most children to immediately obey any command.

other family members take turns inserting tubes into the ears, nose, mouth, vagina, and rectum of the mother. Once the tubes have been inserted, each person takes turns pouring liquids into the tubes to see what effect they have. Try using bleach, paint remover, insecticide, weed killer, or battery acid. Be creative. Mom will be sure to let you know how she feels by making funny faces and by creating

friend and giving him some treats. Then have the youngest family member nail the dog's feet to the floor. Do not bind the snout of the dog. The dog must be allowed to sing about its pain. Each person then takes part in removing the dog's skin, taking care not to burst any main arteries. The dog must remain alive during the skinning. Once the dog has been skinned, twenty thick needles are inserted through its muscle tissue. The dog's urgent, strained cries are heavenly music to Satan's delicate ears.

After it has been tortured for a minimum of 90 minutes, throw the dog on the fire and do some serious chanting. When it stops breathing, the ritual is over. The family can now begin discussing what kind of dog they want next.

Ritual #0: Sister Has a "Baby"

Your daughter has made a serious error in judgment and tonight she must pay. She allowed herself to be impregnated by a black man, and this mistake must now be corrected. Have your son tie his sister securely to the dining room table with heavy rope. Each family member then lights a black candle and drips hot wax onto the daughter's breasts and eyelids. In this particular ritual, the daughter's mouth should be taped so that she cannot make sound. This is her punishment for making such a bad mistake. The

Your child comes home late every night. It has developed a curious habit lately of listening to heavy metal rock music. It no longer pays you any attention. It seems preoccupied. It spends more and more of its time away from home. You suspect that you child is experimenting with drugs. What can a parent do?

Like millions of other American youths, your child has most likely joined a Satanic cult. Though you may be shocked when you realize the truth, it is important to bear in mind that all teenagers at one time or another join cults. It's something that most parents don't want to face or deal with, so they try to ignore it. Discussing Devil worship with your child can be almost as awkward as trying to talk about sex.

Now that you run the risk of losing your child to a cult, how do you go about turning its interest back to the home and family? The answer is simple. Children tend to look elsewhere for things that are lacking in their own lives. If your youngster is attending rituals with strangers, it is because you are not providing what your child needs.

Satanic cult ritual abuse should begin at home, with the family. While you and your spouse have been secretly worshipping Satan in the privacy of your bedroom, you should have been sharing this intimate ritual with your kids. Children want and need to be involved in abusive rituals to create bonds between other family members that are strong and lasting.

Now that you know what you need to do, where do you begin?

During the ritual, the family should openly discuss their feelings. Ask your children to express any visual imagery they might be experiencing. After all the feces have been tested, throw them on the fire. the family should then say good night and retire for the evening.

Ritual #0: Mommy Gets Tubed

Begin the second night's ritual by saying a short prayer to the Devil. The mother's body is then suspended naked from the ceiling. The

some intriguing sounds.

After she has been sufficiently tested, the remaining family members take turns lashing at Mom with a metal rod. After she has been properly beaten, put Mom to bed so that she may recover for the next night's ritual.

Ritual #0: Sacrificing the Dog

As you and your children should already know, any dog that is truly loyal is a dog that must be sacrificed. Begin by petting your furry trusting

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mock abortion then begins.

The mother lifts the daughter's skirt and pretends to remove a large lizard from her vagina. As soon as the lizard has been "born", it is sliced in half and eaten. Next, the father pulls slugs from underneath the daughter's dress as if she were "having" them. The son then pulls live pig embryos from the daughter's rectum that were inserted prior to the ritual. If all goes according to plan, the embryos will now float in a circle over the daughter's head chanting familiar nursery rhymes.

All the family members then ridicule the daughter by telling her how ugly her pootie is. They take turns making lacerations in her abdomen. The daughter is then untied and told that she is now healthy.

Ritual #⑤: Like Father, Like Son

Women can never worship Satan properly until they understand what makes men tick. This ritual begins with the mother and daughter showing homosexual porn videos to the father and brother. As the men become aroused, they remove their clothing and stand naked before the women. The father and son then perform mutual masturbation until they reach orgasm. As their seed falls to the floor, the women must catch it in little glass vials.

The vials are then heated over an open fire. As soon as the semen boils, LSD is added to it. Each family member then ingests a small amount of the mixture. Once everyone is tripping, the family takes turns branding each other with a hot cattle prod. Remember... any pain that may be experienced is imaginary. The ritual ends with the family playing *Jingle Jangle* on kazoos.

Ritual #⑥: Beating the Hell Out of Each Other

The sixth ritual is relatively simple. After donning black gowns and meditating for a few moments, the family simply tries to kill one another. In this ritual, anything is game. Individuals may use knives, sticks, bats, or anything they deem will be useful to them to adequately injure other family members. The only stipulation during this ritual is that each individual must yell "Satan is Lord" prior to delivering any cuts or blows.

After everyone has been cut up and beaten, any and all blood must be drained

into a large aluminum bucket. Once the bucket is full, each person urinates into it. Thus endeth ritual number six.

Ritual #⑦: Having Friends Over to Play

At this point, your children may complain that they are never allowed to have friends over. This is a good time to tell them that they can have a female friend over to join in tonight's ritual. Have your children tell the friend to arrive after dark. Prior to the girl's arrival, a small isolation pit should be dug in the back yard, out of the sight of neighbors. When the friend arrives, her tongue is severed and she is thrown into the pit. This ritual is ongoing, as the girl is slowly and methodically starved and tortured. Urine and blood saved from the prior ritual should be lightly sprinkled onto the girl each morning. All family members are invited to creatively abuse the girl at least once daily. Some families claim that after they get used to the new pet, they never even want another dog.

Determining the Results

If you've performed these rituals correctly, your child will be permanently affected. The things your child should have learned are: (1) obedience, (2) the importance of listening to others, (3) respect for parents, (4) how to play a kazoo, and (5) the difference between right and wrong.

The next time you think about going out for dinner or to a movie, perform a Satanic ritual instead. You'll not only save your family money... you'll save their souls as well.



Stephen Fievet publishes a zine called *baby sue* For Sample issue send \$3.00 to P.O. Box 1111, Decatur, GA 30031-1111.



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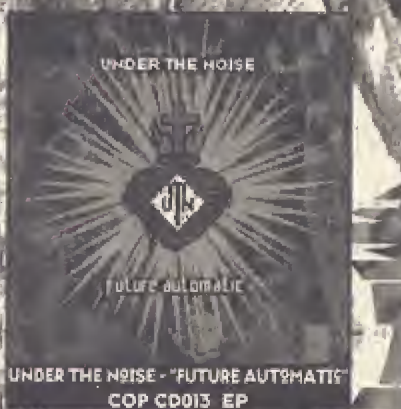
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Throughout history the end of a millennium has always been seen as a time of transition. For Bill Leeb, singer and songwriter of Front Line Assembly, the band's latest album, *Millennium*, is the result of transitions in his own personal growth as an individual, as well as an artist.

"This is the first time we've printed lyrics on the cd. I've never done that before because I've never really felt quite confident about expressing myself," Bill says, describing how his new outlook on life has affected him as a musician. "It's just sort of changed the complexity of everything and the way I look at things," he continues, "I mean, it's not like I found some new revelation or something. I've just taken a different attitude."

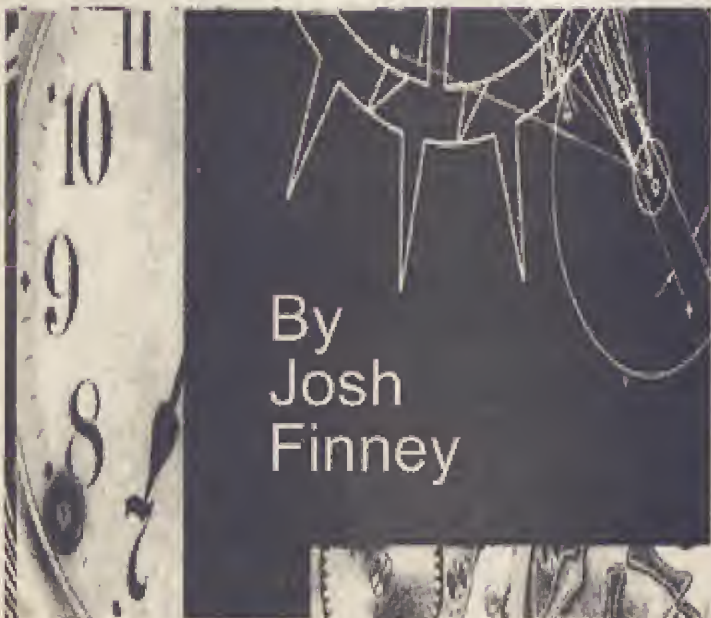
Since 1986 Front Line Assembly has been a vital presence in the torture-tech movement, assuming a pivotal role in its founding. Yet it wasn't until the release of *Caustic Grip*, widely considered to be the band's breakthrough album, that they began to receive recognition as leaders of the scene. The harsh, biting and overtly digital *Caustic Grip* took electronic aggression music by

everything," Bill points out. Having taken torture-tech to the edge of creative limits, he felt the need to expand out past the confines of the genre. "We just weren't going to worry anymore whether people were going to call us electro or crossover or what have you. We just did what we wanted."

Millennium is an accumulative fusion of everything Bill Leeb and Rhys Fulber have done musically for the past five years. Throughout the album, the digital chaos of *Caustic Grip* and the synthetic perfection of *Tactical Neural Implant* remains prevalent; yet aspects of the techno/hip-hop beats of Intermix, the electro techniques of Noise Unit, the soundtrack quality of Delerium and gothic darkness of Will all at one time or another weave their way into the highly diverse sound scape.

The most noticeable addition to FLA's new sound is the frequent use of guitar. Although incorporating sampled riffs into their music is certainly nothing new for the band, they have never applied it in such abundance until now. "Doing the Fear Factory remixes last year had something to do with it. That was the first time we'd ever worked with metal guitars

FRONT LINE ASSEMBLY



By
Josh
Finney

storm and isolated it into its purest form. Then in 1992 *Tactical Neural Implant* was released; a conceptually radical and technically innovative piece of work that cultivated the genre even further.

After touring and then working on various side-projects outside of FLA, Bill and co-collaborator Rhys Fulber finally returned to the studio to produce their next record. By the end of nine months, the endeavor resulted in twelve new songs, which they were dissatisfied with. Back at square one they started anew, recycling little of the old material.

"Going through the process of re-writing a whole album, I came to grips with

straight off a tape," Bill explains, relating back to the *Fear is the Mindkiller* EP, a series of mixes he and Rhys did for the death metal group, Fear Factory.

Unlike recent efforts by NIN and KMFDM, which resorted to cutting much of the electronic instrumentation to apply guitars effectively, FLA's background in electro is clearly apparent on *Millennium*. With the music remaining highly synthesized, most of the guitar on the album is looped riffs sampled from bands like Metallica, Pantera, and Sepultura. Rarely does the guitar ever dominate the music, but rather it blends intricately into the complex sequences of synths, sound bites and percussion.



Millennium plays like a soundtrack for the collapse of society. Anchored in reality, but spilling over into the realm of science-fiction at times, the album acts as a mirror reflecting the violent world we live in and the nightmare of what tomorrow could be. "It's like violence is such a big part of our society. We're sort of ruled by violence in a weird way," Bill says, commenting about elements of our culture that helped provoke the album's mood and feel. "I mean, what a crazy society... we should all be able to go out into the street whenever we want and not worry about it, but we can't."

Despite the album's bleak portrayal of social decay, its true essence is rooted in Bill's belief in the power of the individual to cause positive change. Repeatedly his lyrics focus on overcoming fear and breaking free from the grips of oppression. One song, "Plasma Spring," tells of positive change occurring through the exploitation of modern technology. Proclaiming, "Communicate now the knowledge is here/ Exterminate fear within the sphere/ One by one they will

see/ New horizons set them free," "Plasma Spring" speaks of a digital revolt set in motion by an electronic counter culture, much like the creative subversion already emerging on the world's expanding computer networks. On another track, "Division of Mind," Bill snarls out brief eight line stanzas about problems facing the world, encouraging us at the ending of each stanza to "fight back!"

Probably the most powerful statement against tyranny is offered in "Victim of a Criminal," which was done in conjunction with Dave Hansen, from the rap group P.O.W.E.R. The song splices FLA's trademark electro sound with guitar loops and Hansen's furious vocals: "Another murder in the name of democracy/ land of free with policies of slavery... Your future home is nothing but a war of the classes/ All the masses versus the fascists."

Seeded throughout *Millennium* are samples from the movie *Falling Down*, a story of one man's struggle to come to grips with the world he once knew, which is rapidly crumbling under the weight of crime and poverty. The album's opening

track, entitled "Vigilante," is directly inspired by the character portrayed by Michael Douglas in the film. "I mean here's a guy that feels like an underdog in his own country," says Bill. "He feels he's losing his own identity and the only way he can try to regain that is by doing something so radical that he has to break the law. I think that sort of applies, that's kind of the theme of *Millennium*."

When asked if he was concerned about listeners and critics possibly reacting negatively to FLA's shift in creative direction, Bill answers, "Nothing bothers me anymore as far as what's been said or like how well the record will do. I just find now I really do it [write music] because this is the way we want to do it... So far everyone I've talked to has been real positive. We've sort of broadened our own horizons, which is what we really wanted to do."

Although triggered by his development as an artist, the recent changes Bill has undergone has influenced more than his music. Bill Leeb feels that he now has a stronger grasp on his own identity and

what he wants out of life. "You just have to look at where you are, your position and what you want," he states, reflecting back on the last two years. "Then you can come to terms with where you want to go and how you want to go about it. I think that has a lot to do with your happiness." In a way *Millennium* is more than simply the next step in Front Line Assembly's evolution, it also represents a turning point for Bill. "Everybody has to go through a different extreme," he says. For Bill Leeb, dealing with his extreme gave him new confidence and strength. It stimulated an inner-growth which without *Millennium* would have been inconceivable.

While Bill Leeb has come through his extreme intact and it has broadened his perspective on life, Rhys Fulber has been broadening his perspective as well. As the other half of the band, Rhys adds a creative balance to the FLA equation. Although he has spent most of his musical career in a realm dominated by synthesizers, Rhys has recently renewed his interest in guitar fueled music.





IN: For you, was there any personal grow involved with the making of *Millennium*?

Rhys: I think there is. I think it's a little more advanced, it covers a little more ground. We didn't want to make *Tactical Neural* or *Caustic Grip* part two, that's for sure. We've done that kind of thing for quite awhile now and it just doesn't interest me as much. We wanted to try different elements, which I think we did on *Millennium*. It's more of the kind of sound I wanted to hear. It's just personal taste really.

IN: Explain your choice to use guitars extensively on *Millennium*.

Rhys: Because I like guitar, that's why. I don't care if other people don't like it. If they can't deal with it, they can listen to *Caustic Grip*.

I don't listen to a lot of electronic music anymore. Not that I don't like it or anything, it's just that I've listened to electronic music my whole life. I've always liked other stuff too... I like some ambient techno, just not a lot of it. I mostly listen to metal to tell you the truth. I just like aggressive music, so any-

thing that's really heavy, and a lot of electronic music just isn't heavy anymore. It's like all gone the techno way or all gone the metal way, it seems.

I listen to heavy guitar based music for the most part. I like death metal with keyboards. It has a lot in common with industrial music. It's really similar in more ways than people think. I always thought that, even from 1988 when thrash metal was big.

IN: How did the Fear Factory remixes effect you work on *Millennium*?

Rhys: Fear Factory had a huge effect on it. I was into the band and we got to do the remixes and I thought it was really cool. That had a lot to do with *Millennium* because we thought what we had done with it [the Fear Factory remixes] was create this futuristic sounding metal, like cyber-metal. It didn't sound anything like Ministry or KMFDM, which is more rock. It's just rock 'n roll with a drum machine and I'm just not into it. It's good for what it is, it's just not what I want to hear, you know?

I like the idea of death

metal because a lot of it isn't very rock, it just discords and stuff like that. And when we did the Fear Factory stuff we really got off on it. It really influenced us, I think.

Right now I'm doing keyboards on Fear Factory's new album. You know, those guys don't even listen to metal, they listen to techno. When we did the remixes the guitar player, Dino, he wanted it to sound like the Prodigy.

IN: What happened to the 12 songs you wrote previous to *Millennium* and didn't use?

Rhys: Just axed them all. It's just one of those things. We did all these songs and they were pretty mellow compared to our new stuff. We just weren't sure if that is what we wanted to do or not. So we kind of thought we should go back to what we were known for and that's being heavy. We can't try and be like Ultravox or something like that.

IN: Will listeners ever get to hear these tracks? Maybe a separate release?

Rhys: No, sorry. But some of the songs from that first batch were still used. "This Faith," was from that original batch. A

reworked version of "Search and Destroy" and "Plasma Springs" was on the record. We re-worked that one quite a bit. Also the b-side to "Millennium," "Transtime," and "Internal Combustion," the b-side to our next single "Surface Patterns," were old tunes from the first batch.

You see, our first batch was really goth, like "Search and Destroy" without the guitars. That's kind of what all our other stuff sounded like and we kind of thought it might be a little too light weight. It's not that we didn't like it. It's just we didn't know if it was the right thing for us to do. We didn't know if that was the way we wanted Front Line to be represented.

IN: And what are you doing now other than working with Fear Factory?

Rhys: I just produced an album for a Canadian band that you probably haven't heard of and probably won't hear of for a while. They're called Econoline Crush and they're on EMI. They sound somewhere in between Alice in Chains and NIN. So I produced all that and did all the keyboards and stuff. I think

that's kind of what I'm going to be doing more of. I might be doing a remix of Machine Head, another Roadrunner metal band, but I don't know about that yet.

IN: What about Will?

Rhys: Well I wrote a bunch of tunes ages ago, about four years ago, for a new album and they just ended up sitting. They're really cool. We thought we were going to try and get it together, but I don't know. I've just really got a bunch of other stuff going on these days. But we might do something together... If we did, it'd probably be pretty different. It'll probably have guitar all over it. I listen to a lot of that gothic death metal and it all sounds like Will with more guitar in it. So we've thought about reincarnating it, but who knows if we'll get it together or not? I don't see those guys too much because I'm in the studio all the time.

IN: You sound busy, but what about Bill? What has he been doing?

Rhys: I don't know. Bill's doing something right now, but I don't know what he's doing. I haven't seen Bill a lot lately because I was in the studio for two months with that other band [Econoline Crush] and as soon as I finished I flew out here with Fear Factory.

[Journalist's note: Later I found out that Bill was involved with producing an ambient-techno compilation including personal works.]

IN: In what direction do you see FLA moving in now?

Rhys: I don't know, me and Bill usually have pretty different ideas of how we want to make it sound. I'll say one thing and he'll say another, so if I say how I want it to sound like, it's probably just my opinion and not Front Line's opinion. My opinion, which Bill's would be totally different if you asked him, I would like to use real drums on the next album and guitar and analog keyboards. That's what I'd like to do, like not use any digital keyboards or anything like that. More human sounding.

IN: With Millennium, what has the reaction been from fans?

Rhys: I don't know. We've been getting a lot of shit from a lot of our fans about our new record. People just have to chill out. I mean, you can't do the same thing everyday, you know?

Our new album sounds so Front Line that to even think that it doesn't is stupid. If you take away the guitar it sounds like *Caustic Grip*. We think it's the best thing we've ever done by a mile. It's the most diverse.

It's got all kinds of shit on there, it's got a fucking rap song for Christ's sake!

You know, we did an on-line thing with Delerium on the internet and a lot of people were freaking out about the guitars on *Millennium*. If you don't like it, you don't have to listen to it. *Tactical Neural* part 2 is exactly what we didn't want to do. It's like, why do it again, it's there and if that's what you want to hear, listen to that record! It gets kind of boring when bands grind out the same style of record every year. I like it when bands try new things. That's what our new record is, it's different, but it's still Front Line. It's got our trademarks all over it and people who can't see that are really just too close minded. People who are that close minded would probably be better off not at our shows. We're not about being narrow minded, we're about being open minded and breaking down barriers, not creating barriers!

IN: Has all the feedback been negative?

Rhys: It's been about half and half, but we're not too worried about it. We don't do music to be rock stars, we do music because we're into it. And we want to do what we want to do. If we wanted to make money then we'd probably just play it safe and keep doing the same old stuff because we know X amount of people are going to buy it. But we're not into that so we'll take a risk and do something different. I'm just a little bummed people are being so negative.

IN: It could have something to do with the hardcore electro fans that are worried guitars are killing the scene.

Rhys: Well they can go buy a Leather Strip album. I mean, I like Leather Strip, Claus is a cool guy, you know? There are lots of other bands out there that are pretty decent that do that kind of music. But still, it's like you can't expect people to do the same thing every album. I'm just not into it anymore, I listen to other stuff. You know, I love keyboards, but I love other things too.

Currently the next Front Line Assembly tour is scheduled for March, but plans are still tentative. Until then you can check out their latest musical offerings on Millennium, or catch Rhys Fulber's synth work on the new Fear Factory album. Later this year FLA should release a video compilation that features all their videos (including the extraordinary Mindphaser) and live show footage.

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MARILYN MANSON

By Michael Workman

IN: Where am I calling you at?
Mr. Manson: I'm in Bocharatone, Florida. Just doing some writing. This is where I live. We're a Fort Lauderdale based band.

IN: I need some more background on the band. Start from the beginning and tell me how you developed this fairly conceptual group.

MM: Marilyn Manson started I guess it would be about four years ago now. I had spent a lot of time and still do watching talk shows: Current Affair, Inside Edition, that type of tabloid tv. I found myself having a sick fascination with watching other people's reactions to certain topics. It seemed like some of the topics that kept coming up were things like what really happened to Marilyn Monroe and all these interviews with Charles Manson. They seemed to be the two most memorable people from the sixties. Pop culture seemed to revolve around these two people for me, the way I was seeing it and I thought putting those two together made a really strange dichotomy. I thought it would be interesting to take thesis and antithesis

and put them together and see what you came up with. I came up with this new, neither male nor female, neither good nor evil kind of concept and that's what I wanted to stand for. I'd never sang before, I had some lyrics that I'd written before, just like free form writing. It wasn't necessarily in song structure. Then I met a guitar player who had some really interesting approaches with music. We sort of started working together, writing some songs, and he decided to follow suit with the Marilyn Manson theme, taking on the name Daisy Berkowitz. From there we continued to search for other members who believed in what we stood for,

who had the same kind of ideas as us and that's what, over the past four years, has led us to what we are.

IN: How long have you played as Marilyn Manson?

MM: We played out about three months after [we met]



and we've changed a few members along the line but now we have a solid lineup of people that we believe in and who believe in what the band is about.

IN: I only got an advance tape, I didn't get the cd...

MM: It's got a lot of diversity to it, exploring different boundaries of sounds, not necessarily all hard.

IN: Like "Revelation #9," very experimental.

MM: I like to make a lot of sarcastic plays off things from classic rock and the past, the Beatles being one of our bigger influences I think. I thought that was something worth going off on.

IN: Mr. Reznor has done a lot of work on this album for you guys. How does he have his hand in what you're doing right now? Is he helping you along creatively?

MM: I guess the easiest way to describe it would be that we ini-

he had heard our initial demo and he knew what we were supposed to sound like and it wasn't right. So he and I decided, look, we know what it's supposed to sound like, so let's fix it and produce it together. He basically helped just bring out what we were all about. I don't know if he consciously tried, but he didn't put in too much Nine Inch Nails. In the end, we were kind of pleasantly surprised. He was happy because I think it was that it came out as its own thing. I think we were a great team and we couldn't have had a better thing.

IN: I heard that on stage, I think this was supposed to be Lauderdale, but I'm not sure, but you came out dressed up like a witch.

MM: It may have been mistaken for a witch, but I took on the disguise of a Puritan because I thought that would be real ironic considering the things I'm saying. I had the pilgrim hat and the plain black dress they take on. That was a sardonic jab.

IN: Do you utilize a lot of stagecraft?

MM: It depends on the circumstances. Really, it's usually based around what

we want to do at the time, what's going to make us happy, we don't try to go out of our way to plan some kind of theatrical show. We just do whatever lends itself to the music. It's very casual. We don't want to be contrived at all, we just want to come out and do our thing and not have people expect a certain thing from us.

IN: A producer with Nothing Records?

MM: No, he's done the Young Gods and Machines of Loving Grace, stuff like that. So when we were finished with that we were unhappy with it and Trent was unhappy with it because

we want to do at the time, what's going to make us happy, we don't try to go out of our way to plan some kind of theatrical show. We just do whatever lends itself to the music. It's very casual. We don't want to be contrived at all, we just want to come out and do our thing and not have people expect a certain thing from us.

IN: Well, that's the thing about it though. It seems that you've got kind of a good philosophical start on everything. Where do you think what you've developed so far philosophically will take you?

MM: We're just going to try on a daily basis to push things to the limit that we can. I'm

always fighting with censorship and what I can get away with. It's a daily battle but I'm just trying to push things to the limit and show people their fears because people have a weird relationship with their fear. They like fear but they're afraid to see themselves and their own fears. Some of the photography we wanted to put in the record they wouldn't allow. Not the label, but the owner, Time-Warner, who owns Atlantic Records, the distributor. I had a picture of me that I just found out today we couldn't use and it's from when I'm about six years old. I'm lying on a couch, naked, kind of posing humorously. In the picture I have my hands over my crotch but there's nothing revealed. The point of putting that in there was knowing that people would react and they would be offended and say look at this child pornography, but it's not and for you to see it as child pornography proves that there's something in your mind and that it's not me that's being sick, it's you that's making it sick. They wouldn't allow that. I have to fight with those kind of things. There were some other pictures that I wanted to put in that were a little in question.

IN: Do you think that you're

going to run into a creative block then in dealing with Atlantic?

MM: It's not Atlantic, really, it's the laws, record store chains not carrying your stuff because of things. I'm trying to draw that fine line between selling out and not doing what I want to, just working within the boundaries that you're given. There are some things that you can't get away with and of course I try to get away with as much as possible. A weird analogy that I was talking to somebody about it with, someone said, you know, you remind me of a sideshow barker that has all this crazy stuff that you should come see. Like a freak show. That's what I'm doing. I'm saying come see this freak show and then I lift back the curtain and it's just a mirror so everybody can see themselves and that's something that they've never seen before so it scares them. I tend to be a bit of a recluse and my only real chance to communicate with society is on stage and through the music so it's pretty intensified because I don't have any other opportunity to relate to anyone because I keep to myself.

IN: The troll beneath the bridge.

MM: Sure. So society is going to make me out to be a villain and the antichrist, this and that, the devil and everything that they're against but I take on that role willingly saying sure, I'm bad and I'm this and that, but is it such a terrible thing? Did I turn out so bad? That's the question.

IN: It's drama.

MM: Yeah, but close minded people don't...

IN: Well, that's not necessarily your audience, you're catering to a pretty experimental audience.

MM: Sure, but I like to attack that crowd too. That's part of what I want to do. Close minded people will always fail to realize that the truth is all according to your perspective. Where I'm at I don't really consider myself bad and what I'm doing as bad. I consider the fact that churches aren't taxed as maybe more evil than what I'm doing. It all depends on where you're standing, y'know, truth is only relative to who believes it.

IN: Did you ever get over to Trent's house? Sharon Tate's house?

MM: Yeah, some of the songs were done there. About six of the songs were mixed there and I did a lot of the vocals

there. Now people ask me that and I can't remember which songs because the whole episode was kind of surreal, like a dream sequence that I've forgotten now. It's ironic because the very first thing we said when we started the band was it'd be really interesting to find out who lives in the Sharon Tate house now and see if we could record there. This was before Trent moved in and I thought it would be fitting to express all the anger and the fear we're trying to show everyone right in the place where all of those emotions actually manifested themselves. Some people might think, oh, you're glorifying the crimes, where I'm more pointing out the fact and making a mockery of the fact that society has made Charles Manson equally famous as Marilyn Monroe and it's the same with all the other serial killers. Society begs for that sensationalism and media feeds them that sensationalism so it's one of those things where what is it, the supply or the demand? Marilyn Manson is constantly like this personal science project of mine, testing all the boundaries of the different things you can go with from this crazy equation.

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KILLING JOKE

Interviewed by Cage

IN: This album is your tenth album, correct?

G: Actually the ninth.

IN: When did you start recording the present album Pandemonium?

G: A year ago in May. We went down to New Zealand and did all the backing tracks in three weeks. Keyboards, vocals in England; and some vocals in the King's Chamber in Egypt - in the pyramid. And then we ended up mixing it in October just about a year ago.

IN: Why did you record it in New Zealand?

G: Jaz has a studio down there. And Youth was down there producing Crowded House also.

IN: And you presently live in Detroit?

G: Yeah, just outside.

IN: Any particular reason why?

G: My wife's from there. I have my other domestic situation in Detroit too - my little boy.

IN: The record was produced by Youth - how did that come about?

G: Youth, when he left in '83, became a mega-producer. He was always having one person's view in a mix, where otherwise you'd just fuck it all. I discovered that for myself. I've never produced before myself. There's so much going on - you've got to have one perspective.

IN: It must be sort of strange having a member of the band producing the record.

G: Not really. Basically me and Youth produced the first two records. We were the ones who wanted to fiddle with the fucking nobs and make this sound like that and this sound like that.

IN: When did the additional musicians that you use - were they present when you actually-

G: We used two drummers in New Zealand and then we got back into the cold light of London, under scrutiny there were six tracks that weren't on it. Youth got Jeff Dunmore down and he's been with us since - for over a year.

IN: What's the idea behind the more "Eastern" flavor of some of the tracks? Is it Jaz's idea?

G: You've got to remember the guitar is an Arabic instrument, if you trace it back. Some of the chords and some of the bends sort of lean that way anyway. Stuff going back to kings and

queens - just hints of it anyway. We just thought we'd go for it. Jaz loves his studies - Egyptian music - and it just ended up like that.

IN: Is it difficult matching Eastern keys to Western keys?

G: Do I play Western keys? I don't think I do. It fits what I do lovely then.

IN: Has it been difficult replicating the sound on the tour?

G: No, it's all samplers these days - just fucking lift it and do it on the keyboards. We don't get too silly.

This poor band we signed up got an A-DAT running. All the stuff's on tape that they're doing live.

Disgraceful! We do it a bit more basic. We've got the violin sounds, but we play it.

IN: How do you feel about playing some of the old classics still?

G: They're still fresh as a fucking daisy or we wouldn't do them.

IN: You don't mind playing them?

G: They're fucking great! We only play the ones we like. I'm not sure about 80's anymore.

IN: So what are your favorite tracks from the years gone by?

G: The old stuff? I think "Requiem" at the moment - of the old stuff that we still do, I really like that.

IN: That's actually my favorite album, if you don't mind me saying so.

G: Do you think this one's not as good? You know, cuz you always get, "I was there when they started..."

IN: I think it's hard to compare the present one to the first one. It's just a different context I think. Obviously you always try to change your sound from album to album.

G: You have to. I think we're pretty consistent.

IN: Getting back to the mechanics of the album, what's the significance of the laughing jester?

G: Well, it's always been a symbol of Killing Joke - zero, the fool, the hero gets topped and the laughing fool always wins out. The idea of the fool, it's an ancient symbolism for initiation.

IN: I notice that you're using fractal imagery on the



cover. Whose idea was that?

G: We got back with Mike Gold who did all the early artwork from day one. And he's been big on computers for the last four or five years now. We like it.

IN: Why the title, Pandemonium?

G: It was my favorite song title. I talked everybody into it.

IN: Getting back to the recordings again, did you utilize a lot of technology in the recording sessions?

G: We took Greg Hansa with us to New Zealand and he just set up these lines; like atonal, monotonal, trance loops - techno loops. And just so we all agree on something, do we like this groove? - yes, the three of us like this groove. Once that was done, I just flew guitar bits over - do you like this? - yeah, yeah! It was like the song was written.

IN: There was sort of an electronic base?

G: Yeah, we got the techno loop done first. The drummers

were young, fresh and they didn't know what - so we just got the greed on the groove and then we launched it over it.

IN: Did Jaz's lyrics come in later or did he write some beforehand?

G: I'm sure he had stuff written beforehand, and he just drew from whatever he had and wrote new stuff when the sounds came up. It came to him, you know?

IN: Have you been doing any writing while you've been on the road?

G: Well, I'll tell you, there's a couple in there. There's a new album lurking. But it's hard work. We've even got the guitars on the bus, but there's loads of people in there. You can't really set it up as a studio and write songs. It'd be too perfect, wouldn't it?

IN: What sort of guitars are you using these days?

G: I've still got the 295s, the big semi-acoustics, and I've still got me Mum's last that I got when I was fifteen.

IN: Really, you still play it to this day?

G: Yeah, man.

IN: I know a lot of musicians over the years have sighted the Killing Joke guitar sounds, specifically your sound. Do you have any comment about that?

G: Ten inch speakers, mate. Ten inch speakers. Perfectly little celestial 35 watts.

IN: Cuz I know there's always conjecture as to what sort of effects you use.

G: I've got a couple of these I'm gonna have to try. I'm being pressured to find replacements for them because they made these little ADT units in the late 70s for bass players, which is just a single flatback - one repeat till you can't even distinguish it. Pitch bend, pitch modulation, I've got two of those. So basically I've got one guitar - I come out with three - and two copies of it, as I'm playing really close. And I just stay and expand that. That's it.

IN: And then you feed those into separate bins, or do you put it all together?

G: We just cross the whole mix. What I'm playing is the latter, but very close behind these two guitarists - doubling me.

IN: When can we expect a new album then?

G: With the line-up we've got, I

think we can bang an album out... I'm thinking around February. Maybe we could dive out somewhere for a month to do an album. We shall see.

IN: *In Jamaica?*

G: That'd be nice, wouldn't it?

IN: *How long does this present tour go on for?*

G: Right up to Christmas. We're supposed to go back to Europe after Christmas for a week. We might just stay here

cuz we've got some shit that needs to be sorted out. Then we're back on the road in Europe January 17. It'll be for about a month.

IN: *Is it difficult getting all the guys together? You being in Detroit...*

G: Not really. Phones, faxes, airplanes - we're together.

IN: *Do you have any production stuff that you're doing yourself?*

G: Oh, well... I just did these

Pygmy Love Circus boys and I had a right fucking laugh. I'll tell you, it's just seeing the faces of the band - fucking hell, I'd never heard it like that before. Just like they were made up. It's really nice, I've never done it before.

IN: *When's that record due out?*

G: Apparently, they're unsignable. They're legendary, they're unhandlable. They do

alright. I'm sure they're shopping it. I don't really know. Even Youth recons it's a hit.

IN: *The last question is - it's a lyric question if you don't mind - what is the chorus to "Millennium"?*

G: I don't know!

IN: *It's not in the bloody lyric sheet!*

G: I don't know. I've fucking got chords to play, mate. I've got chords to play.



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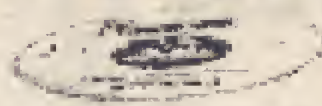
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Sonic Reviews



Acid Bath - When The Kite String Pops (Rotten)

These guys are label mates with STG, but that doesn't mean a whole hell of a lot because they sound nothing alike. In fact, aside from some distorted vocals, there's nothing at all industrial about this. Instead, it is above average quality metal with a constantly varying sound. Considering the popularity of crossover industrial bands like Ministry and Skrew, I could see this appealing to many readers of *IN*, although this isn't head banging thrash-outs as much as it is slow, evil grinding. What you get here is a mix of very heavy guitars playing some very cool, original riffs with vocals ranging from distorted Pantera sound-alikes to more melodic vocals, plus some eerie cover art by John Wayne Gacy. This has lots of varied tempos and generally stays interesting throughout all 14 songs. If you don't like metal, this ain't gonna win you over, but if you want to buy a decent metal record with some excellent quality songwriting, you could certainly do a lot worse. Favorite tracks "The Blue," "Finger Paintings of the Insane," & "Dr Seuss Is Dead." (PO Box 2157, Montclair CA 91763) [Shear]

Acumen - Transmissions From Eville... (Fifth Column)

A nice addition to the Skinny Puppy-style industrial coming out. More power than Puppy and company have been able to muster in quite a long time. Sounds similar to Kevorkian Death Cycle without the total noise outbursts. Really something to listen to in a sea of copycats. (3906 N Broadway, Chicago IL 60613) [Vince Cornelius] Alien Faktor (Decibel)

More than cheese comes from Wisconsin, as the four-song EP we received as promotion for the forthcoming CD from Alien Faktor revealed. This Wisconsin group proves themselves to be skilled electronic musicians who sculpt sonic landscapes with keyboards and ice picks. The four songs are instrumentals with minimal sampling, though several key phrases repeat in two of the songs. It is obvious from the diversity of the sounds and the clean execution that Alien Faktor has some quality electronic instruments.

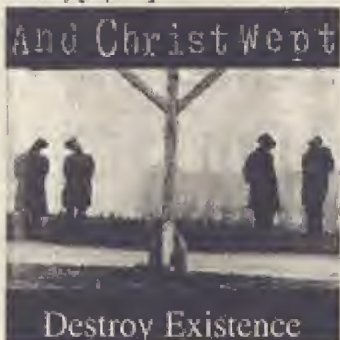
The music seems both organic and computerized in its alien nature, with slow pounding beats being covered by oscillating sounds that would be at home in the operating room inside a space craft where abducted humans are vivisected in the names of science and pleasure. "Don't panic, don't panic..." Distorted vocals, not too dissimilar from Ogre at his most distorted, are buried amidst the pounding sounds in "Project Pain."

While the first two songs would be more at home as part of a sci-fi/horror soundtrack, song number three, "Transexpress," kicks right in with a more amiable beat. The cold, computer tone of the beat is softened by some ethereal synth playing. This song would work extremely well on the dance floor, but the absence of vocals leaves it hard to attach yourself to.

"Guilt" takes the EP in a more aggressive direction with a faster beat and guitar-like sounds. The babble of sampling runs through the guitar as the listener is repeatedly told, "You're a sinner." But hey, we can live with that. The constant presence of some kind of vocal makes this a better song to play in the car and become friendly with.

In all, these four songs give us a taste of what the 14 song CD *Abduction* must be like: Professionally recorded, electronic music whose cold, aggressive nature is as uncloudedly as the band's name. Some great background music here, but also a couple songs that would be good traveling companions. The big question is, which way does the album go? (Decibel, 17125C W. Bluemond Rd., #122, Brookfield, WI 53008-0949) [The Dark Man] AMK/ETC

This cassette can be best described as experimental. The music also ranges into the noise category with the instruments being not so predictable. Actually the most interesting thing about this is the fact that most of the rough cut sound bites are very abstract, but still very interesting to the listener. At the beginning of the tracks on the first side there is a weird voice-over that seems more to break up the rhythm of the tape rather than accomplish anything else. The second side is one long industrial performance piece. The performance featured will differ from tape to tape with four different performances possible. Overall the music is quite interesting and worth checking out. (9452 Telephone Rd #116, Ventura CA 93004) [Cipher]



And Christ Wept - Destroy

Existence

Proof that not every band from Seattle smells like teen stupid, this duo are members and co-founders of the NEC you've been hearing so much about lately. Fortunately, not only is the band not your typical grunge rockers, they aren't even your typical industrial gearheads. Musically, they lay orchestral and choral samples with synth strings over relentlessly harsh, dense drum programming and noisy guitar/samples. The contrast of the beautiful orchestral instruments with the gritty samples and rhythms makes for an interesting style sounding vaguely like a significantly meaner and dirtier version of Pig's last release or Will with more noise and a hyperactive drummer. Over this unique musical bed, the death metal vocalist grows the lyrics through a barrage of distortion effects that renders most of them incomprehensible. The lyric sheet reveals the first four songs to be firmly entrenched in the Skinny Puppy camp of anti-vivisection/anti-television sentiments expressed in fragmented form and the remaining tracks inhabiting more typical "I hurt and the world sucks" industrial sentiments. Some of the lyrics seemed kind of juvenile to me, but at least these guys are trying to say something. If you tend to go for a hard and heavy sound with equal parts electronics and guitar noise, And Christ Wept offers a very intriguing option. (1405 E John #3, Seattle WA 98112) [Shear]

Annabelle's Garden - "Wo Sind Nur Eure Gotter Hin?"

This mesh of industrial/pop/wave - which ends up in that "valley of the music without a label" that such acts as Miranda Sex Garden and The Legendary Pink Dots fall into - was formed by the remnants of two bands, La Lisa and Beyond Despair, in 1990. This is actually a compilation of sorts, with material written between 1987-1993. "Winter Moon Descends" evokes the spirit of night and her mistress, with mourning instruments and a woman's voice lingering overhead. "My Unknown Child" is a chilling song centering on the souls who fail to be allowed into our physical world, are those who we never give birth to; The bells jingling and the acoustic guitar give a barren feel and send out a shiver. "Thought On Departure" was written by Beyond Despair - full of guitars, and "Meranda" and "Wa-Ba" were composed by La Lisa - different line-up performs the past. Some of the tracks have lyrics in German - which make me long to pick up my German lessons once again - "In Ein Morgen" and "Mit Blumen Auf Den Lippen." The innocence of "Spring Day" is eerie

amid all these dark pop songs. And by "pop," I don't mean Dion Warwick or Amy Grant, I mean pop as simple, not as American pop, but as opposed to "rock." The band itself claims it is "unable to perform... folk, blues, rock and rave." A very mellow musical experience. (Annabelle's Garden, Drossart & Richards, Weg zur Muhle 42, 2110 Holm-Sappensen, Germany - or - Kenaz, BCM Kenaz, WC 1N 3XX London, England) [Char]

The Antigrop/TAGC Audiophile (Sollelmoon) Audiophile consists of remastered versions of singles and EP's from 1985 to 1990. This effort by TAGC shows the band's unique history of sound and peculiar music. The music on the disc changes in style from song to song, showing a gradual evolution of sound that takes you from early roots to the more recent music of the Antigrop. The music changes so rapidly in between tracks that to try and pin down the music to one category is quite an impossible task. The earlier tracks seem more driven by a beat. Tracks like "Ha" and "Zulu" fall into this category with a very rhythmic sound to them. "Sunset Eyes Through Water" is a more abstract experimental song that shows a completely different side of the group. The later music goes back to a more structured sound with a definite clear beat. "Big Sex" parts one and two show the band's improvement in song organization with better ordering and more complexity to their sounds. (PO Box 83296, Portland OR 97283-0296) [Cipher]

Aphex Twin - Selected Ambient Works Volume II (Sire/Warner)

This creation by Richard D James is a monstrous journey into the realm of elevator music. The scope of *Selected Ambient Works Volume II* is actually awe inspiring. It is a two-disc set featuring 23 excursions covering around 150 minutes of textures. Consisting of just ambient work, there is of course nothing here that could possibly offend even your grandma. Heck, she might even like this stuff! However, just because I use the term elevator music, please do not get the impression that this offering is not good. On the contrary, this is one of the best journeys into this territory that is out right now. None of the "songs" have a title that I know of, so there are no literary references that can color your thinking when listening to either disc. It is the type of stuff that you can put on a backdrop when doing other things that require full attention. It is the type of stuff you put on to relax to, or even to help you sleep. It is the

type of stuff you might play at your next dinner party. Elevator music. But when you really concentrate and listen to what has been recorded, what you hear are 23 textured directions. Some of the sound sculptures are sparse and others are much more layered, with rhythmic patterns flowing in and around the melodies. Disc two is much more rhythm oriented than the first, though you will never hear it on the dance floor. What ends up happening when you really listen to this work is that the simplicity of each arrangement allows you to enjoy James' structure of sounds, along with the production of each sound itself. For those who do not have a taste for ambient work of any kind, this would be a waste of both your time and money. However, if on occasion you like a beautiful and easy listen to complement all of the deviant electro-noise being produced by other acts, buy *Selected Ambient Works Volume II*. [ETL]

Arthur's Round Table

Arthur's Round Table is a folk group from Switzerland that creates music based on the mythology of King Arthur with a strange ambient undertone. Their music rivals that of other groups that have used long dated chants and sounds in their musical pieces. The large exception that places this particular band in a different class is the stylistic manner in which all the tracks tell a different piece to what seems an ongoing story. With drastic changes in between songs, the music changes atmosphere and context quite rapidly. The individual songs vary in length from short abstract tracks to longer more complete songs featuring rhythmic folk music.

Roughly half way through the album the music takes a very distinct change. The first half seems more light hearted and playful compared to the darker second half. The music of the second half depicts a more violent side of the band with loud booming voices and experimental tracks that tap the curiosity. The album concludes on a surrealistic note of aquatic sounds that leaves the listener very relaxed.

The music of this album has a very strong parallel to the actual mythology of King Arthur. The songs could almost be considered a soundtrack to the actual story for those of you who are familiar with the legend. (PO Box 33 2432 *Walzenhausen, Switzerland*) [Cipher]

Asmus Tietchens - Das Fest Ist Zu Ende (Baroni Records)

I was intrigued merely by the looks of this cd package, imposing in all its blackness (including a black opaque jewel box). Because all the liner notes are in Dutch, I am ill-informed about the nature of this project. It seems some, if not all was recorded somewhere between 1962-1972. Perhaps one project during that time merged into this current project. The notes also contain a photo gallery of quite a number of people who can easily fall into that beatnik, art student, intellectual type of yesteryear. So

my feelings are that it's some sort of hybrid project of the two eras. Anyway it's a 43 minute layer cake of atmospheric vibes, voices (forwards and backwards), percussion and other odd sounds. Asmus Tietchens is the mastermind behind this moody soundscape. Forty-three minutes can sound like a long time but it gets kind of hypnotic and draws you in. I found myself trying to decipher the sounds that kept building on one another. I personally found it enjoyable. So bum some candles, turn up the volume. (PO Box 12012.3501, AA *Utrecht, The Netherlands*) [Lena Holub]

Asmus Tietchens/PBK - Five Manifestoes (Realization)

This album features two highly creative groups working together on one project. The result is a well thought out piece of music that is both beautiful in its entirety and as five separate works. The music drives the listener into a hypnotic state of appreciation and leaves you wanting more as the music ends. *Five Manifestoes* is one of the best noise/trance pieces to come out this year and is absolutely worth finding. (Realization Recordings, 9452 Telephone Rd #116, Ventura CA 93004) [Cipher]



Schwartz 46 - Battered Drained Forgotten

Although we're all interested in what these bands sound like, I have to mention that this is an extremely professional-looking independent release. Their cover has a definite Stephen Gilmore look to it. Good packaging can go a long way for bands just breaking into the biz. So what does it sound like? Mean. Very mean. *Schwartz 46* adds yet another vicious entry into the guitar-driven hybrid style of industrial metal that is suddenly becoming THE style. Singer Corey Wilson growls, pukes, and snarls distinctly Jourgensenesque (remember kids, you saw the term coined here...) vocals through the ubiquitous wall of distortion as samplers shoot rhythms over occasional synth riffs and a constant barrage of noise. (PO Box 92109, Dile #228, Austin TX 78709-2109) [Shear]

Autopsia - The Knife (Staalplaat)

The gore conjured by the name of this band is the farthest image presented by their music. The jacket contains medieval and mythical images of a unicorn and a man attacking a dragon with a sword. There is a scene with a caption in German about Herod's slaughter of the infants at the time of Christ's birth. And also a poem entitled "The Knife," praising the instru-

ment as "immortal" and "ingenious." *Autopsia* has a "knack" (for lack of a better word) for expressing political feelings, ponderings on life and death, and exposing human fault and ugliness with such guile. Through beautiful instruments they mock society and its horrors.

The four instrumental songs presented are medieval: "Does the Knife Cry When It Enters the Skin." Droning noisy electronic: "His Secret Sin." Elegantly simple; piano musing about what happens "Behind Closed Doors," accompanied by telling strings and a charming track that adds drama to the overall feel of this album: "Rosarium Moris." Something mellow and, I've heard it described often as "church-like," to accompany the falling rain. (PO Box 83296, Portland OR 97283) [Char]

Bamboo Crisis - Shapeshifter (Tone Zone)

The significantly more talented label mates of Bozo Porno Circus, with which they share a member, Ken Gerhard. *Bamboo Crisis*'s specializ in vicious electronics for the dancefloor. Surprising for a duo that lives in the stifling musical environment of Texas, they have a very European electronic-body sound to them and wouldn't be that out of place on a label like Zoth Ommog or Machinery. The tape starts out with "EcoCyst," an environmental call to arms set to a steady beat and funky percolating sequencers. Next up is the title track, a piece driven by an unbelievably harsh analog bass. Side two's "Look" is the closest thing stylistically to Bozo Porno Circus (the same delayed bass sound I heard on a lot of Bozo Porno Circus' stuff), but is more interesting and actually exhibits a slight techno influence. Finally, we are graced with "Teknoviolents," a complex song with an evolving melody that is a dead ringer for early Front 242 or Signal Aout 42 (complete with phony accents!). My advice to Ken Gerhard is to forget about Bozo Porno Circus, and devote his time to this infinitely more worthy group. (2307 Mid Lane, Houston TX 77027-3831) [Shear]

Batterie Acid - Atazir

"Guilty Angry Afraid," "Burning Shrine," "Repay." The titles of Batterie (sic) Acid's songs also serve as good indications of what their music is like. Influenced by the likes of Neubauten, Batterie Acid builds its own collapsing percussion attacks that thunder out of your speakers like the toms of a thousand angry natives. Their style is really a hybrid of tribal drumming styles and traditional industrial metal treatments. There are two things I found particularly effective about this tape. First off, they have very wisely included songs of varying tempos and feels. In music without a lot of harmonic content, this makes a tremendous difference in making each track unique and memorable. Secondly, they have a bass player who often plays his four-stringer as a percussion instrument instead of its more traditional role. This helps give the band an unique fixture to set them

apart from the hundreds of other percussion armies out there. For those looking for an aggressive alternative to bleeping synths and drum machines, Batterie Acid may be your poison. (353 E Woodruff, Hazel Park Michigan 48040) [Shear]

Batz Without Flesh - Initial Stages 1987-1989 (VUZ Records)

The Batz have seen some good press, and I personally like them. This cd combines their mini-LP, which I suppose is their first recorded effort, and the album *A Million Bricks*. The first five songs sound like early demos, and are very primitive in construction, but still make for a good listen. The first song, "Futureshock," belies a very obvious Nitzer Ebb influence. The next track, "Retention," seems to be a combination of early Skinny Puppy with vocal techniques inspired by Blixa and Genesis P-Orridge. The material from *A Million Bricks* has a different sound texture to it, and seemed to indicate the Batz became more comfortable in their idiom. The influences aren't quite as obvious here, which is always a good thing. (VUZ Records, Postfach 170 116, 47181 Duisburg) [Leach]



Benestrophe - Sensory Deprivation (RAS DVA)

Benestrophe is the earlier form of the band that would later be known as Mentallo & the Fixer. *Sensory Deprivation* is 75 minutes of pre-Zoth Ommog music. The album contains 12 tracks of good solid industrial music circa 1989. The songs vary in actual content, with some tracks showing a more worked over sound than others. The song "Flesh Decay" shows how even early off this band has mastered some of the finer points of industrial. Driving beats dominate the music with bizarre samples that add to the overall presence of this work. Some of the material, such as "Church Yard," seem rather dated, but overall the music transcends nicely into today's industrial field. This cd is a must have for any Mentallo & the Fixer fan and is also recommendable to anyone interested in just plain good industrial music. (RAS DVA Records, PO Box 92575, Milwaukee WI 53202.) [Cipher]

Big Catholic Guilt - 3 Songs

Big Catholic Guilt, in-between labels at this writing, threw at us a limited edition 3 song cassette, sold exclusively at their shows. All three deliver heavy apocalyptic vocals, images and grind. Quite guitar heavy stuff with an equally

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heavy mood, who needs daisies and sunshine anyway? I understand a full-length is in the works - I await with bated breath. (Perry James, 304 Newbury St Suite 464, Boston MA 02115-2832) [Lena Holub] **Big City Orchestra - Beatlerape (Realization)**

The music of this very hard to find band can best be described as pure insanity. This particular piece sounds uniquely like sampled Beatles' albums, industrial noise, and an answering machine all put together in a blender on the pure setting. The most interesting feature of this album is the 22 random tracks of musical chaos which are presented at the end of this disc. To truly appreciate the full range of this work take an hour from your daily life, lock yourself in a room, use your random shuffle feature on your disc player and slowly begin to understand the demented world of Big City Orchestra. This is a limited edition (1000 copies). (Realization Records, 9452 Telephone Rd #116, Ventura CA 93004) [Cipher]

Bigod 20 - Supercute (Sire)

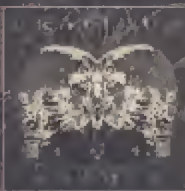
When I heard the title for the new Bigod 20 album, it frightened me. *Supercute*?! Had our German heroes become alternomasturbatory sensitive nice guys like the Gin freaking Blossoms? Thankfully not. I will say this, however. Don't expect *Steelworks!* when you buy this. The first time I heard this, I hated it. Slowly a few songs grew on me, but I still think this is an inferior album to *Steelworks!* This time out, the

German trio opt for a more aggressive sound, going so far as to add real and sampled guitar to many of the tracks. Zip Campisi also has developed quite a convincing growl/snarl which he exhibits now and then. Overall, however, the songwriting on this album doesn't even come close to that of their debut. "One" (replete with obvious Neubauten samples in the intro), "Plug It In, Ollis" (a reference to a line from the cult classic *Henry: Portrait of a Serial Killer*), and "Swallow Me" were the only tracks I had any desire to hear more than once. "It's Easy" is marred by a surprisingly mainstream jazz organ riff throughout. "Are You Horny Yet" aside from being a tremendously stupid title for a song, is little more than a rhythm track made of cartoon samples over which Zip recites airheaded performance art style lyrics that even Laurie Anderson couldn't read without cracking up. We should give these guys credit for not opting to simply repeat themselves. A band, especially a successful one, that takes chances is always to be admired, regardless of the outcome. I actually think the new sound is a good direction for them if they can manage to match it up with the incredibly strong songwriting of their earlier singles and cd. Until then, check out the cd maxi of "One"...) hear the Blue Oyster Cult cover is a killer... [Shear]

Black Orchid - It's a Dark Thing
The amazing thing about Black Orchid is the fact that, according to the letter that came with their tape,

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they are totally improvisational. That is something which definitely appeals to me, because I love sound experimentation. This recording is a miasma of electro beats that seem to go nowhere and then spin back on your ears and go somewhere where you'll never find them, and beautifully haunting keyboards intertwined by the occasional ghostly voice. I could see permanent psychosis being a direct result of Black Orchid music. The comparisons to Skinny Puppy, TG, Pink Dots, and others are only due to the experimental nature of the music, not the music itself. Black Orchid have a sound all their own. They are also a flagship band of the newly-established Ennui Entertainment, who are looking to network with other bands, labels, zines, and otherwise interested parties in order to form some sort of coalition. It's good to see that a lot of people in the scene are trying to strengthen their influence by joining forces. (Ennui Entertainment, c/o Craig Schumacher, 1817 E Lafayette Pl, Milwaukee WI 53020-1160, 414-225-0228) [Leech]

Blow - Fleshmachine (Com-For)

This cd is 100% pure hardcore industrial music. This is the best example of guitar industrial in a very long time, this music is guaranteed to make your adrenaline levels peak. Blow use hardline samples with throbbing music to give you a total package of fast paced industrial music. *Fleshmachine* puts other industrial albums to shame with its unforgiv-

ing nonstop sound. Simply put, you really don't have a chance to breathe until the end. Blow also use unique style in their ending; utilizing a tape loop the last track repeats itself for the last parts of the disc. As close to a lock groove as you can find on a cd. (Com-For, 7 Durham Pl, Brooklyn NY 11211) [Cipher]

Body Rapture 3 (Zoth Ommog)
Don't be dissuaded by the first two tracks, which recall electropop groups Camouflage and Real Life. Stay with this sampler and you will be introduced to some very worthwhile sounds. Enter the world of Steril, whose "Caelestis Index" is included here: a world of unnerving samples, vocal intensity, and effortless shifts between the genres of hardcore and industrial. Or make a stop on the fast-paced, socially conscious, listener-friendly world of Evil's Toy, who speak out against animal testing in "Make Up." While you're traveling around, be sure to pay a visit to the planet of amGod, whose "Fire" begins with the requisite *Hellraiser* sample, but builds suspense with synth stabs reminiscent of "Tanker Chase" from the T2 soundtrack. (I've seen people go berserk to this song in New York nightclubs.) And by all means, pay your respects to the alien world of Haujobb, where you can travel in ominous, exciting patterns, led by a confident, authoritative voice through crunching beats and *Alien 3* samples on "Slugbait." Honorable mentions go to the violent techno attack of Genital A-



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Tech, the Nitzer Ebb-like chants of Cubanate, the beautiful keyboard settings of Placebo Effect, and the low key, pulsing sound of yelworC. About half of this compilation is filler, but the other half can point the way to some very worthwhile full-length purchases. (*Music Research GmbH, Norsk-Data-Str 3, 61352 Bad Homburg, Germany*) [Richard Allen]

Borderline (Symbiose)
This compilation represents artists from the US, Portugal, Germany, Italy, Sweden, Switzerland, UK, and France. Well, that just about covers it, eh? Starting off ethereal, moving into melodically experimental, then displaying darkwave, and closing out with a glimmer of industrial; this is quite a "collection of soundscapes."

Black Tape For a Blue Girl open the disc with one from *This Lush Garden Within*, sounding as brooding as ever. Then *Black Rose*, from Italy, give us "The Little Snowflake Lullaby" which is enchantingly beautiful, like a musicbox and the tenderest good-night kiss. Cellb follows with an acoustic string ditty, and then we find Chandeem calling on mother nature on the "Scottish Hills." Omala's soundtrack instrumentation carries me off to a faraway place, and I am jolted back by the pounding of Ode Fillpica, who sound similar to Aurora, except less stoic. Temps Perdu? sound lost between the ancient and the electronic future, while the Young Gods' "September Song" recalls Frank Sinatra meeting experimental. Love Is Colder Than Death provide car racing sounds introducing female vocals and eerie electronic sounds busily keeping the beat company. Type Non invite the trains and boats to join in its ominous sounds of tracks passing and horns sounding. Attrition contribute a short instrumental version of "The Cage," leaving me waiting for the rest of the song to break through when Von Magnet creeps into my ears and goes into a dark tirade. Free And... and Croniamantal, both from Portugal are the most impressive unfamiliar bands, and both tracks are almost danceable. Das Ich from Germany close out the cd with a clamorous piano piece, "Jericho," which presents both beauty and violence.

This is a must have compilation, as it contains the best samples of music within a similar "soundscape" to be found. [Char]

Bozo Porno Circus - Restrained (Tone Zone)

This Houston conglomerate produces big beat industrial with simple, repetitive synth basslines topped with occasionally odd synth and guitar, and the standard issue distorted vocals. Their press photo reveals them to prefer clown masks and ridiculous goth make-up in their daily attire which reveals a lot. Image takes precedence over the music. This isn't awful, but it certainly isn't anything worth rushing out and buying. The fourth song on their tape... I'm guessing it's called "UFOs Are Real"

(no song titles on the j-card, thank you) shows some promise, but the vocal mix is terrible and the stupid refrain of "Biker Sluts From Pluto" ruins whatever promise it had shown. For those of you who need musical comparisons, some of the material sounds vaguely like the lesser works of Alien Sex Fiend, but more stripped down. I know there is a definite market for this kind of glam-pose stuff, but I'm not part of it. (1315 West Clay #4, Houston TX 77019) [Shear]

Glenn Branca - Symphony No 1 (The ROIR Sessions) (Danceteria/ROIR)

A very annoying listen into Branca's music style. I know everyone loves to fall over themselves praising Branca for being the new John Cage, but I have no liking for this and it is just my humble opinion. So pretty much of this could have been "performed" by you and your kid sister. I don't think just random plinking and strumming plus a few other instruments make a good selection of music. If you like this stuff, go ahead and get it, but others beware. No real structure! (*Danceteria/ROIR Europe, 222 rue Solferino, 59000 Lille France*) [Vince Cornelius]

Cabaret Voltaire - Plasticity

I've dug these guys for a long time, and I was pretty eager and excited to find out that they had an ambient style album coming out. When I finally heard it though, I ended up being pretty disappointed. I mean, it's cool and all, just not as cool as I expected. Cabaret seems to use the same old samples and ideas over new beats. I'm not saying that it's completely bad, it just seems to work in moments. I guess I've just always been a firm believer that you shouldn't buy an entire album because you like one song on it - you buy the single. Unfortunately, the good moments don't come on the single. [JJ Walker]

Canticum Funebris - Endless (Talitha Records)

When I first heard this release, I thought I had somehow missed out on the newest discovery from Hyperium. The feel is similar to that of Chandeem and Shapeshifter. Canticum Funebris' gothic tone is underlined by the

vocal trade-off between an ethereal female voice and a darker, deeper male voice, which recalls early Swans. Medieval strumming, guitar feedback and live drums rest in a synthesized base; on "Strong Captivated," a building drone is used as an instrument, rather than as noise; violin lends "Hypocrisy" a rock feel reminiscent of Opium Den. Obviously this group draws from a wide arena of influences; fans of the aforementioned groups may purchase this disk without trepidation. (*Talitha Records, Music Research GmbH, Norsk-Data-Str 3, 61352 Bad Homburg, Germany*) [Richard Allen]

Chris Connelly - Shipwreck (Wax Trax!)

From the onset, I don't know what to think. It sounds like electric guitar, bass, and drums... and then the background vocals pipe up. Mr Connelly's voice breaks my confusion for a bit as it croons out "Good-bye my baby it's time that I should go, just why I don't remember, but I love you so." Then he Barry Gibbs (or take your pick of his brothers) it toward the end - wow, to go from a deep, soothing sound to a kicked-in-the-crotch pitch is somewhat unsettling. But as "Spoonfed Celeste" begins and ends as a country ditty - complete with feet stomping - it is a bit of a change from the solo acoustic that William Tucker provided on the Swingin' Junkies Tour. But I still love that song. In fact, what's wrong with a down-home feel? Before I continue, I must tell you that I've decided that whether Connelly is trying to trick someone, really serious about the genre vehicles chosen, or just having a good time, I like it. I like the reminiscence it conjures as the 70s of my childhood comes rushing back with every backing vocal and jolt of the tambourine. I still get the feeling when I listen that I'm missing something, but then again, maybe I'm just paranoid. Besides, who could resist the luscious vocals of our host or his poetic tales?

"What's Left But Solid Gold?" rocks more familiar, but shooting stars return on "Detestimony III," along with funky guitar and that Barry Gibb backing vocal. "Anyone's Mistake" is a lounge song with a 50s tinge in the refrain - which makes it hard not to be catchy - this one is about a drunkard. "Drench" comes rumbling in, but is one of the duller songs on the album. "The Early Nighters" boasts one of those noises from 70s songs (a la Dion Warwick) that sounds like a summer bug, but the "oooh, la, la, la," redeems it - another catchy song ("pop" comes to mind). Next to "Spoonfed Celeste," "Swimming" is one of my favorites, with the singing guitar, harmonica, and "Sweetheart" and "la la" repetitions. The gulls make a racket on "Model Murmur," while the song itself is very sedated. "Meridian Afterburn" would fit right in with the tracks on *Phenobarb Bambalam*. The title track closes out the cd on a note of isolation - kinda depressing, but a very strong song; "Design your own sunset and drop

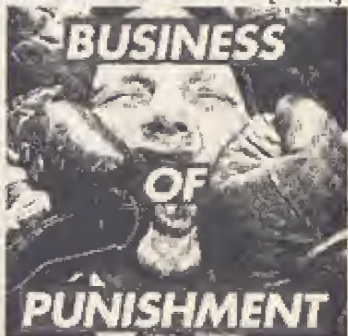
out of sight."

More experienced and less emotional than *Whiplash Boychild*, and more varied and dimensional than *Phenobarb Bambalam*, *Shipwreck* is the perfect combination of wit and wisdom that Connelly's been growing toward. [Char]



Clock DVA - Collective (Cleopatra)

Perhaps no other contemporary band, save for Lassigue Benthaus, have embraced the Kraftwerkian fascination with technology as Clock DVA. This Cleopatra compilation collects rarities and remixes of recent work to serve as an excellent introduction for the uninitiated, as well as a gem for collectors seeking rare single and compilation material. Clock DVA's more recent material is a lot tighter and more dancey than the type of dark electrodriges on their *Buried Dreams* album, but it still has a sound uniquely its own, and in a weird way, it works really well. Whereas many electronic bands use endlessly repeating four bar sequences out of laziness and lack of talent, Clock DVA knows how to balance safely on the thin line between minimalism and the realm of the numbingly repetitive. Tons of light sequencer patterns interact and evolve on endless repeat as the kick drum thumps away and Adi Newton mutters lyrics about all things digital. I was really enjoying this disc until I opened the case and read the liner notes (penned by Mr Newton himself), which reveal him to be an egomaniac of the most nauseating kind, shamelessly self-promoting and egomasturbating in a manner that would make even Bono blush. My recommendation is to buy this disc and throw away the liner notes lest you should become similarly disenchanting. Sometimes we just shouldn't meet out heros. [Shear]



Consolidated - Business of Punishment (London)

Those guys from San Francisco, the bad boys of social and political

awareness, are back and tougher than ever. On this release the subjects range from animal rights, abortion, and AIDS, to corporate greed and censorship, vegetarianism, and the male glorification of women, with various other stops along the way. We have come to expect this type of activism from these guys, however. What is new is the fact that this album is much more melodic and less "industrial," if you will. At least six or seven of the tunes are based more along the old San Francisco funk style rather than on heavier, guitar-oriented lines. This does not hurt the album in any way, but it is a bit different from much of their older work.

The first song on the cd is also one of the heaviest on this whole release. Entitled "Cutting," the hard driving guitar and bass lines are sure to generate plenty of the much despised (by Consolidated, anyway) dance floor slamming. The next couple of songs show the newer, funkier side of Consolidated, reflecting perhaps some influence derived from their work with both Paris and Crack MC on their last cd. A much more musically upbeat song is "No Answer For a Dancer." Lyrically, this piece is obviously a self reflective response to a question that was thrown their way that they may not have had an answer for at the time. The question stuck with them, and here is their position on the degradation of women by men, even if the woman in question has entered the profession of dancer on her own terms. Next is "Meat, Meat, Meat, and Meat," a funny little item against the eating of (take a guess) meat.

"Dog + Pony Show," the seventh song, points out what I believe to be a central issue in understanding just what Consolidated is all about, both on this album, and on previous work. Obviously Consolidated and Nettwerk Records have parled ways as of this release. I do not have any inside information, but if the words to this song are any indication, the separation was due to content and the band's refusal to change or tone down what they see as the truth of what they are saying in order to please corporate (\$) wishes. They did not buckle to censorship. As an artist myself, I can appreciate this. The best song on the album, "Today Is My Birthday," follows. This song is about AIDS, but it is given from the perspective of someone who is HIV+. Musically it is one of the harder tunes on this release, and it incorporates some clicking percussion that definitely has the sound of a ticking clock. This is very ominous. This is a hard work to listen to, being HIV+ myself. However, the truth of the lyrics is inescapable. For those not HIV+ lines such as "...now I'm just trying to keep things level but sometimes I lose it..." Other very good songs include "Butyric Acid" and "Consolidated Buries The Mammoth." I would like to see Justice Thomas meet his end in the method suggested in the latter song.

After my first listen, I thought this release to be stronger over-all than the last (mostly because there are fewer crowd response sections), with individual songs being on the whole weaker. After several plays, it becomes obvious that these tunes are just as strong, and lyrically even more biting, than the ones on the last album. It is just that a lot of this album looks back to the past. Other than funk in general, "Recuperation" draws on Hendrix, and "Consolidated Buries The Mammoth" reminds me of Sly Stone. If you have never heard this band, this is a very good album to start with, and if you are a fan this is a necessary buy. (ETL)

Control

Two people make up this band that pretty much rings of a Nitzer Ebb rip off. Their demo tape consists of four songs that will have that familiar sound to them. "PWH" is too techno to be of any purpose for anyone. Side 2 consists of "Mind Control" and "Carnage" that returns to the harder sound of the first song. Overall, an interesting effort, but you've probably heard it all before. (Greg Kodric, PO Box 1145K, Melbourne Australia 3001) [Vince Cornelius]

Controlled Bleeding - Buried Blessings

Mathematically precise layers of metronomic percussion salt each track of this latest offering. Audible behind the swirling walls of computed beats distortion enshrouded voices growl the slogans, chants, and words in rhythm to the mechanical pulse. The mood swings from passively melodic to aggressive gear grind through the span of the compact disk tracks. Here the listener is treated to eighteen musical pieces created between 1988 and 1990. This is godsend for any Controlled Bleeding fan. [kaos]

Controlled Bleeding - Songs from the Drain (Dossier)

Much like its title suggests, many of the tracks on this odds 'n ends compilation have a distinct subterranean feel to them, most notably on the final track, "Music for Glass & Bone," which brings to mind images of slowly being surrounded by weird, draconian creatures in an abandoned sewer. For those unfamiliar with Controlled Bleeding, they are really difficult to describe. And that's not just me capping out, either. Throughout their career, they've constantly changed their sound from industrial dance, to ethereal guitarscapes, to pseudo-gothic chanting to death metal (under the moniker "Skin Chamber"), to all-out noise, to the point where one could not accurately describe exactly what the "Controlled Bleeding sound" is. Whatever it is, it's usually experimentally inclined, and always interesting. This release concentrates on their more ethereal side, but contains some tracks that explore still further stylings (the dub reggae sound of "The Hidden Section-Dub Mix"... the cheesy prog-rock-solos-from-Hell of "Subcrisis"), "Music for Earth and Water" sounds like a This Mortal Coil out-

take with Robin Guthrie-esque guitar and environmental sound effects manipulated in an interesting way. "Under Heaven" wouldn't sound out of place among the early Swans catalog of low-tuned depresso hymns. Finally, if that's not enough to convince you these guys are the most versatile band operating under the sun, keep listening for a couple unlisted live tracks at the end of the disc which display an almost 80s garage band mentality loaded with ridiculous guitar solos and plenty of weezy Farfisa organ. (Dossier Records, Koloniestr 25A, D-13359 Berlin, Germany) [Shear]

Crocodile Shop - Celebrate the Enemy (Tinman Records)

Celebrate the Enemy lacks the sheer aural assault needed to be truly moshable, but it's incredibly danceable. Every club DJ should have a copy of this. Crocodile Shop's music definitely lies toward the lighter end of the industrial spectrum. The album was produced by Chris Randall of Sister Machine Gun and there's a definite SMG influence present, as well as echoes of early Front 242, Nitzer Ebb, and the briefest hint of Skinny Puppy (on "Green Day Reign"), but Crocodile Shop manages to blend all these influences smoothly while maintaining their own unique sound.

What's really striking here is the intense clarity of the songs. The sound is almost spartan, startlingly crisp and clean. Nothing - no sound, no sample, no word - is buried in the mix. The

drums dominate, with everything else woven around them to create pounding rhythms that grab you by the jugular and won't let go.

I've read a lot of press about how optimistic their lyrics are, but I'm not so sure I agree after hearing them for myself. I got the impression that the guys in Crocodile Shop have some type of Orwellian Big-Brother-is-watching complex. Nearly every song centers on the theme of individuals fighting against a powerful, restrictive system.

Celebrate the Enemy is accessible enough to appeal to listeners who may not be ready for heavier industrial, but hard enough to have serious bite. (Tinman Records, PO Box 1114, New Brunswick NJ 08901 tel/fax: 908 TINMAN7) [Susan Peterson]

Current 93 - Lucifer Over London (World Serpent)

Herein we return to that abject sanctum of esoteric fear and otherworldly bewilderment that is David Tibet and co.

Current 93 occupy a plateau that is above and beyond any conventional categorization. Post-industrial, dark wave folk/experimental, call it what you will, they don't care and neither do I. The band rose up in the anarchic structures of Psychic TV and Crass, and wielded a deathly glow of their own. To listen to C93 is to be swept away into a world of forgotten paths and buried dreams. Precious, and totally beyond any age linear structures.

Lucifer Over London is a

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Effectively combines goth with industrialism. This is a strong album.

-Alternative Press

It is striking, amazing! Haunting... Powerful!

-F.O.E.

Can I compare it to anything? A godsend.

-Future Shock (Canada)

Addictive, impulsive... Watch out, their next album could really push them far!

-Swtwitch (U.K.)

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mini-album, that follows closely on the heels of the recent *Of Ruine* collection. It's yet another dive into the bewitching waters that only their spiritual peers and collaborators such as Sol Invictus, Nurse With Wound, Death in June, and NON/Boyd Rice occupy. A world wherein a return to past times of purity and spiritual justice is the overriding obsession. Strongly religious and fiercely introspective, C93's Blakeian visions rise up in the clouds of incense to allow us a clear picture of our despairing plight.

This short collection takes up the ideology that Coil's *Horse Rotorvator* introduced to the world in 1987. The subject of violent death and the spectre of armageddon are given the Tibet treatment, and as we could expect, the fragile despair and permeation of hopelessness runs rampant throughout the three musical pieces. Unlike their recent releases however, *Lucifer Over London* brings a sweeping hand of majestic anger to accompany the tranquil despairing. The intense, passionate loathing that drives through this release is accompanied in the first track by a cacophonous noise-like funereal march, that is kick started by the ancient Black Sabbath "Paranoid" riff. Bizarre! C93 go rock?! Hardly, but this is a new direction.

"Sad Go Round" continues this exploration into more traditional rock structures, being the strangest brew I've heard Tibet and co cook up yet. Being and early 70's Groundhogs' track, this is the closest to trad rock I've heard the band pertain. Guitar workouts spiral away, while Tibet whispers a despairing vocal in the background. An unsettling amalgamation of disparity, that seems to work in a similar style to "Hiller as Khaki," from *Thunder Perfect Mind*.

Track 3, and we're back on familiar ground. The second version of *Lucifer* throws us into the childlike, surreal musical environment, where we have lost ourselves many times in the past. Sharing vocal invocations with Coil's John Bablance, we wander through dreamscapes of unknown origin. "666 makes us sick" they cry, and who are we to argue.

Current 93 continue to make placeless music, that weaves a magickal spell that so few seem to be able to match. This is the work of a true 20th century artist, and functioning alchemist. This is the sound of a cripple's lamentations, the landscape within a disturbed child's worst nightmares. Dare you avoid these truly nocturnal waters anymore? It's time you swam into these seas of enchanting infinity, and put a little wonderment into your lives.

Maldoror will soon rise from his unholy sleep. This is the soundtrack, so seek out this magickal operation NOW. [Andy Morrison] **Dead Can Dance - Toward the Within**
Available on CD, Videotape, and LaserDisc formats, this is the first official live release by Dead Can

Dance (after seven studio records and a compilation) and was recorded live at The Mayfair Theatre in Santa Monica, California, on their recent North American tour. The recording is impeccable (unlike many of the bootlegs now circulating). The CD has fifteen tracks, eleven of which are not available on any other album. Of course, as can be expected, Lisa Gerrard's haunting vocals are awe inspiring, sending (me included) shivers up the spine! Somewhat surprisingly, most of the tracks on the CD are sung by Brendan Perry. For the video and laserdisc, there is the added bonus of interviews spliced between the performance footage giving a lot of insight into Brendan and Lisa's music-making techniques and songwriting. I was fortunately able to see the film version on the "big-screen" here, in New York, where it is making mid-night showings at the Angelika. At the beginning of the film (and video), there is the concept video for "Yulunga (Spirit Dance)", a breath taking tour of some of the most beautiful natural wonders of the world all in perfect syncopation to the music. The performance footage is filmed with great detail, almost giving the impression of being there. One of the performance clips, "American Dreaming", has already been aired as a promo video for this release. Obviously, unfortunately because of the close-ups and editing that are incorporated into the cinematography, the afforded discretion of what you may want to be attentive to at a particular moment during the live performance is not possible. Although, it is good to see close-ups of the other band members:

Robert Perry (Brendan's brother and "Aion" collaborator), and Andrew Claxton (who worked on "Within The Realm Of A Dying Sun") in action - which in-person was not possible. Of interesting note for the completist, the track sequence for the CD is different to that of the video/laserdisc and differs slightly in the tracks contained therein. Only the CD has the live versions of "Yulunga", "Piece For Solo Flute" (previously unreleased), and "Persian Love Song" (previously unreleased). Whereas only the video and laserdisc have the live track "Gloridean" (also previously unreleased) and unreleased music for the closing credits. Of additional note, "Savean", which is on all the formats, is actually a longer live version of "Ariadne" from the last album, "Into The Labyrinth". Definite highlights of this release are "Cantara" (originally from "Within The Realm Of A Dying Sun"), "Rakim" (previously unreleased), "Savean", and "Don't Fade Away" (also previously unreleased). It is great to see a live release that can actually stand on its own with non-album tracks, as opposed to a majority of live releases that rely on only previously released material. And, of course, Dead Can Dance once again deliver a masterpiece... [Cage]

Decay of the Angel
Decay of the Angel is the debut

demo form a one man band out of the Chicago area. Decay of the Angel's sound lies somewhere between early Puppy and Coil, but the sound is less threatening and more grievous. Underneath the Gothic horror element there is a painful honesty and humbleness. There are moments when the bass tracks are so slow, the artist's soul creeps inside you, as is each key required an unforgivingly honest touch. Sentimentality, abandonment... It would be interesting to know what memories or feelings sound arrangements such as the ones created here seek out. My ears craved listening to this far too many times for it to be a demo. What brought me back to reality was the presence of some familiar synth sounds and a weak drum machine. The talent shows through these hang-ups, and should mean great things for the future. (Clark Wen, 440 Butterfield Ct, Palatine IL 60067) [B+D]

Dedication - Zweite Auslese (Artware)

This cd is a various artists effort of some extremely noisy industrial music. All tracks on this disc are experimental in nature, but the artists featured are some of the heavier sounding industrialists of today. Very dynamic and rough, the sounds on this album are liable to really annoy your neighbors, but will please the lover of hard, fast noise inside you. Some of the more interesting tracks on this album include a track by Alan Lee called "Annie Sprinkle Loves Latex," and a very wonderful track

by Small Cruel Party entitled, "Without Arms But With Some Sort of Peculiar Attachment." The music on this disc offers a wide variety of range in noise industrial sounds. It will show you how so many groups can be different in this seemingly narrow field of noise. In addition, you'll get the names and addresses of many of the harder to find experimental artists. (Taurusstr 63b, 6200 Wiesbaden Germany) [Cipher]

Delerium - Semantic Spaces (Netzwerk)

A wild orchid... A hothouse... Sexy as an enigma... Sexy as sin... I'm moist upon its first soft touch; the louch of a ghost lover. My body feels like a sheet of sheer lace spinning in the night breeze... coming alive each time the Goddess sighs.

Delerium has bore a total of ten releases since their first appearance in 1987, and remains the very most tender projection from the Laeb/Fulber Connection. [...Though FLA live is better than a 3-0 fuck]

Semantic Spaces adds, this time around, the vocal talents of label mate Kristy Thirk of Rose Chronicles. Maybe this chromosomal balance is the catalyst of this musique eternal. Certainly, it hasn't hurt.

In that way, so similar to Enigma's *MCMXC AD*, or any Dead Can Dance or Cocteau Twins release, Delerium's *Semantic Spaces* is a lover who stays the night; a river which flows from the source; the heart, the

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veins that cycle the blood... It's not about "choice cuts." [Sorry, guys, for daring to compare... you live in a world all your own whatever the opinion and you know it...] *Semantic Spaces*, like much of Delerium's body of work, is more symphonic in nature, not pop glut-touously absorbed in the 1-hit single.

[Incantation" makes me tingle the way Berlin's "Sex..." did some uncountable years ago.]

Don't... Don't... Don't... Stop..... [Rene Walczak]
Delerium - Spheres (Dossier)
Spheres, the new release from Delerium, is rather different from their past work. Make no mistake about it, however, this Front Line Assembly spin off project continues to be based around creating complex compositions. Compositions that are constructed out of varying rhythms, textures, moods, and samples. The difference in this new work is that instead of the individual pieces being grounded in what I call (for lack of any better term) a type of earth bound tribal-trance, the songs now have much more of a celestial quality. Space-trance, if one needs to call it something.

This celestial analogy is in no way discouraged when looking at the physical packaging of this cd. The cover has a drawing of Saturn on it, and the song titles all have a space-like science-fiction quality (2001, to be exact). "Monolith," the first piece, shows many more influences than past works, both from inner sources, and from outer. The inner influences seem to stem from the territory that the mothership itself, FLA, is going into, along with such side projects as Intermix. There also seems to be a new influence. As best as I can tell, the new sound has a close relationship to the bleep work that Richard Kirk is doing with his Sandoz project. "Monolith" is a very electronic sounding arrangement, more so than anything Delerium has done in the past. The next song, "Transmitter," also leans to a large extent towards the newer direction put forth in the first song. There is a little less of the Intermix feel, only to be replaced by nuances of Rhys Fulber's Will project. Both "Monolith" and "Transmitter" are excellent excursions into the realms of trance. As the third arrangement rolls around, the rhythm elements hold back until around the sixth minute of this thirteen minute piece. With less percussion, the compositional dynamics that exist in the first two tunes changes in this piece. The sound becomes much more ethereal. For me, the third song should have the title "Monolith," because this work, more than any other on the album, has the feel of 2001: A Space Odyssey. The next song reintroduces the Sandoz influence, however by this point the elements seem to be much more integral to Delerium than simply existing as Sandoz sounds that have been borrowed. The fourth song, "Colony," contains the best and most effective rhythms on the whole cd. The fifth and sixth

arrangements, "Dark Matter" and "Cloud Barrier" respectively, are the most spacey and moody pieces presented here. Both are very dark textured soundscapes, neither of which contain much, if any, percussion.

Delerium has always existed on the opposite end of the FLA spectrum from Noise Unit, and this release is no different. What is different is that *Spheres* is much less tribal, and more trance oriented, than past work. Space-trance. This album is very textured and lush. Because of this, *Spheres*, in its totality, is one of the best offerings, if not the best, from Delerium. [ETL]

DELTA OF VENUS



Dark With Fire

Delta of Venus - Dark With Fire
 A great improvement from their previous demo. Anne Anslow's vocals are more developed, and have quite a sultry haze to them. The music is slow, dark, and more original than what I've heard before. The male vocals still leave something to be desired, but are tolerable. "First Time" actually drones out electronics, but Darren Allen's voice brings it back to a garage sound. Their cover of Caberat Voltaire's "Nag, Nag, Nag" is pretty cool I'll admit, but the extremely long droning instrumental that closes out the cassette is a bit too much. [Char]

De Sade - Dystopia
 Last winter, some of my friends went down to New Orleans, and they came back saying that New Orleans was going to be the setting for the next big scene. If that's true, then De Sade will be at the front of the revolution. De Sade, like their namesake, are extremely fucking twisted. As the first song, "Prince of Pain," drew to its close, I felt dirty and infected by some insane virus that had penetrated my cerebral cortex and laid its alien eggs there. De Sade create a paradise of delusion, death, and dismay. The more goth-tinged vocals kind of remind me of Shriekback's best days, but I'm sure that won't impress anybody. How about if I say that De Sade goes from the silent brooding of goth to the murderous ranting tormented screams of the harshest industrial destruction without missing a beat? This is some seriously fucked-up shit, and I love it. Somebody please sign these guys. If they ever break up, I'll find them and kill them. If their music doesn't kill me first. (Cult De Sade Promotions, 1123 Antonine, Suite #2, New Orleans LA 70115) [Leech]

Dessau - Exercise In Tension
 From the turgid musical mires of

Nashville Tennessee, comes Dessau, a unique updating of classic punk sounds into the computer age. Although many of the reviews in the band's impressive press kit make comparisons to Joy Division, I found Dessau to have a lot more in common with Class of '77 punkers like the Clash and Pistols. Indeed, the group-shouted chorus of "Europe Light" would not sound out of place among the Cook-Jones material on the Pistol's "Great Rock & Roll Swindle." Although occasional passages bore resemblance to JD, Dessau fails to capture that band's brittle bleakness and darkness, instead opting for a more enraged sound. Ironically, they cover Joy Division's "Isolation" on the final track, but in a much more stripped down arrangement that fails to capture the incredible atmosphere that made the original so magical. (Hats off to the use of a melodica throughout, however... this is the keyboard-based wind instrument relative of the harmonica that appeared so often in early New Order tracks...) Many of the lyrics are harshly critical political indictments set to what can best be described as what classic punk would sound like if it had sprung into existence in the late 80's instead of the late 70's. Among the familiar distorted vocals (quite well done, by the way) and drum machine pounding, are guitar and bass riffs with their feet firmly planted in the late seventies punk field. This is an encouraging listen to those of us who remember what punk sounded like when it was good, and not just some wet dream in the mind of a Seattle record magnate. (1217 16th Ave South, Nashville TN 37212) [Shear]

Dessau - Mad Hog EP
 This four song EP starts out with "Skeletons By Nature," a piece that bears more than a passing resemblance to a harsher version of Ministry in its *Twitch* period. Perhaps it is no coincidence then, that Grampaw Al himself remixes "Unshakable" on the second side. This track combines Joy Division-ish bass with a really catchy early-eighties type guitar riff and thundering drums to comprise possibly one of the best tracks this talented band has recorded thus far. (1217 16th Ave South, Nashville Tennessee) [Shear]

Destin By Force
 Destin By Force are an electronic duo from New Mexico. Their sound is less distorted, less dense FLA. The drum programming is interesting, going from beyond the standard "four on the floor." The vocals are half whispered and very low in the mix, which is good because the lyrics are the "I'm angry and alienated and it's your/fair fault" variety. A genre favorite, I know, but it's getting tired. Overall, except for the lack of a tape cover, a respectable first effort. (c/o Ken Hankins, 9508 Giddings Ave NE, Albuquerque NM 87109) [David Regin]

Deutsch Nepal - Deflagration of Hell (Staalplaat)
 Giant box-like robots, marching in unison against a fluorescent

orange sky? Well, I actually found myself imagining that while listening to "The Hierophants of Light," the fifth track on Deutsch Nepal's *Deflagration of Hell*. This release leaves you space to wander. There are no vocals to outline the experience. You are in control of the specifics, Deutsch Nepal merely nudges you along. The music is mature in that the sounds and rhythms are not common, and while the textures here are mostly soothing... as dumb as it sounds, I felt I was being watched. My only complaint is that there are not enough of these interesting moments. Just as the vacation gets good, you have to go home. Perhaps on future releases Deutsch Nepal will have more to say, because when they do, they do it well. (Staalplaat, PO Box 83296, Portland OR 97283) [B+D]

Deutsch Nepal - Flogging Satan Alive (Cold Meat Industry)
 I'd never heard Deutsch Nepal before and with a title like *Flogging Satan Alive*, I prepared myself for Leatherstrip Jr. I was pleasantly surprised. This disc is one of the best ethereal/industrial albums I've heard. It starts with the song "Impassive Metal Sex," looped percussion, obscured vocal samples, and electronic drones. "The Fire Within My Cold Heart" adds tribal percussion and flute to the drones. They reach a peak with "Benevolence," featuring more intense percussion and Arabic organ. The next three tracks continue in a similar style; slowly fading in intensity. (Cold Meat Industry, PO Box 1881, 5-581 17 Linkoping Sweden) [David Regin]

Die Haut - Sweat (Triple X Records)
 Die Haut, the instrumental quartet from Berlin (two guitars, bass, and drums) known for their collaboration with numerous quest vocalists, give us *Sweat*. This is a live recording from a Dutch concert appearance with featured vocalists Nick Cave, Kid Congo Powers, Lydia Lunch, and Blixa Bargeld. Die Haut (The Skin) and their guitar heavy sound fuses spectacularly well with the non-melodious vocals and straight from the spleen lyrics, and the instrumental cuts are filled with pounding chord riffs and spiraling guitar lines. A real grimy, gritty scrape across the pavement. (Triple X Records, PO Box 862529 LA CA 90086-2529) [Lana Holub]

Digital Poodle - Division! (Cleopatra)
Division! the second full length release from Digital Poodle, takes us even further into the electro-militaristic world that these guys populate, even down to the album cover, which features early Soviet style propaganda illustrations. This cover is quite fitting, considering the titles some of the songs have: "Forward March," "Totalitarian!" "Elektronic Espionage," and "Head of Lenin." If you have not heard Digital Poodle yet, get with it! Do not expect any crunching guitar solos here. This band's existence is a total commitment to electronics and treatments. As some of the song titles tell you, they also are

not afraid of writing political songs. This can (and at times does) date some of the material, but that tends to be a minor point when listening to the overall quality of their work. The bpm's are a bit slow on many of the songs, so the tunes, in their present form, will most likely not be heard on the dance floor. I am sure this minor shortcoming could be fixed with a few tastefully produced remixes. However, the slow tempo does allow one to pick up on many more nuances and structures inherent in each piece. Overall, the rhythms are more developed here than on their first cd, with "Reform" being a truly outstanding and haunting track that should be played on the stereo at maximum volume. In fact, the whole disc should be at maximum volume in order to really tweak the neighbors. [ETL]

Drome - The Final Corporate Colonization of the Unconscious (Wigwam)

Is that a pretentious title or what? Drome is an ambient group from Germany who add structure and rhythms to their creations, which separates them from most of the other ethereal experimenters out there. With that said, I can't really say what they did thrilled me, although it was all agreeable enough. I could see this appealing to the new age crowd a lot. "Hinterland, Kassler Kessel" sounds like an outtake from the Twin Peaks soundtrack with its tremolo electric piano riff. Overall they mix varying synth textures with dolphin, seagull, and spacey noises over a light rap/house beat.

[Shear]

Drone - Anguished Silence

Virus - Revenant

Hex80 - Variable Tension (Idea Labs)

The three tapes I received are a sample of each band mentioned above. Wrapped in a neat graphic package designed by a person calling itself Nervous, they are all very pleasing to the eye. This however is where the complements stop. The first from a duo called Drone is a uninspired minimalist romp through the fields of boredom. With nothing more than a few drum pats and sampled vocals the whole project can use a shot of adrenaline and musical inspiration. Virus on the other hand does have the requisite spunk and verve, their problem however is that it was all done before by Skinny Puppy in their early years. Those of us who were around when Skinny Puppy started to bite, can surely hear a rip-off when we hear one. The only glimmer of originality is in the very last track entitled "Let's Get It Over With," otherwise Virus should move on to their own groove. The last sample by Hex80 is a departure from the others. In a more techno/dance vein Hex80 is enjoyable stuff, although probably more enjoyable on a dance floor. All in all, the Idea Labs has the right idea, but needs more inspired music from their lineup. (Idea Labs, PO Box 545, Oak Park IL 60303-0545) [Lena Holub]

John Duncan - River in Flames/Klaar (Staalplaat)

The first John Duncan release I heard was *Send*, a machine/radio static drama. *River in Flames* takes the listener to the same post-apocalyptic landscape, but adds a more audibly human element to the construction of the new city. Where there is static and the rat-tat-tat of either machine guns or jack-hammers on an extended loop, there is also the religious chanting of the masses. A male voice groans out in either agony or pleasure - either way it's surely torture - and on a later track, a feminine whimpering denotes obvious sexual pleasure. This is a strange and subtly erotic mix of sounds, giving the listener the idea that the stark place rising from the rubble is not without its flesh and the remembrance of past pleasure. The flesh is re-learning what was lost.

The second disc in the set, *Klaar*, is a bit different. There is a more tangible sense of composition and musical arrangement. Duncan's usage of the sound of a modern dialing and trying to connect disconcerted me at first - I picked up my phone to see if my computer was freaking out. The first track sounds like a vast computer gone mad - bleeps and blips and pulse and tone - ("My Mind Is Going"). Other tracks offer the sound of underwater echoes of a large drum, church bells interrupted by garbled radio voices, and buzzing tonal chords on reverb from a battered electric organ. Some of it reminded me of soundtrack music for old black and white German experimental film noir.

The liner of the cd set was graced with prose and commentary that is hard to describe, except, by quoting the author, AM Mackenzie, "The morass bubbles from somewhere deep below, and like quicksand, the more we struggle to escape, the deeper we sink into eventual suffocation. This at least, is a kind of sleep. And then we begin to dream..." John Duncan is an experimental genius, whose vision is of a bleak, nihilistic sort which is frighteningly relevant. (PO Box 83296, Portland OR 97283) [Misty Dawn]

John Duncan - Send (Sollelmoon)

The recording and subsequent compiling of this industrial instrumental cd took seven years, and the complexity of the noise created therein certainly merits that length. This sound takes a turn from the classic crank and grind of others in this genre, moving in a more subtle, and little less threatening, direction. Most of the tracks are radio static subatomic transmissions, delivered across a post-apocalyptic city reminiscent of William Gibson as well as dreams of electric sheep. Channel to channel, nothing's coming in clear except the feedback of electronic machinations that roam in this city, and the people behind the noises are hiding in the rubble and rust. "363 Tokyo" is full of Morse code beeps and signals and the ghosts and echoes of voices far away over the airwaves. The epic long track "Snakeride" is punctuated with inoffensive feedback and a

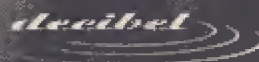
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sound like someone keeps bumping into the microphone. Both "Sleepers" and "Crucible" made me a little anxious - one with a stoned voice droning an indecipherable mantra and mumbings, the other with the breathing rhythms of unnatural machine/monsters. The final track takes you into a hollow scrap metal cathedral. Throughout the entire cd, there is the discomforting suggestion of construction and one wonders, just what are those machines building out there? (*Solielmoon, PO Box 83296, Portland OR 97283*) [Misty Dawn]

Electro Assassin - Bioculture (Metropolis)

Originally released on the Hyperium label in Germany, this album is now more readily available in the States from Metropolis. Not overall a bad cd, but sounds really dated compared to harsher stuff off labels like Celtic Circle and Zoth Ommog. There are a few good tracks like "Godfear" and "Scum Device," but it really seems weak in comparison to others in the field. Probably would have been great back in 1985, but by today's standards, it is below average. (*Metropolis Records, PO Box 54307, Philadelphia PA 19105, or Hyperium, PO Box 100561 D-91195 Lauf, Germany*) [Vince Cornelius]

Entre Vifs - A Scent Of Strength (Staalplaat)

Entre Vifs out of the Netherlands create a nightmare landscape of static agony that made my fillings ache. With artful sampling, Cenobites scrape, scratch, and click their way through the nether realms for the first twelve minutes of this cd. This is a place colored gray and hung with tattered flesh. A beacon pulses off subterranean walls, maddeningly retreating into the background as the noise of crushing distortion grinds over your brain. This is a brilliantly produced and arranged soundtrack for mutilation. The entire epic, track to track, is the voice of a crank, gear and hook inferno that popped from the puzzle box and will tear your soul apart. Templed? Go for it - exquisite agony awaits. (*Staalplaat, PO Box 83296, Portland OR 97283*) [Misty Dawn]

Faith & the Muse - Elyria (Tess Records)

Rich, encompassing instrumentation complemented by the powerfully sweet voice of Monica Richards (Strange Boutique). Almost an angel, but with a telltale edge, this Muse whispers out, croons, and wearily cries out, warns, laments. William Faith of Christian Death, Shadow Project, and Mephisto Walz fame, displays his talents for making instruments sing as beautifully as the Muse. He even lends his voice to "The Trauma Coil" - a very angry vicious song - "indifference, hollow laughter bathes the walls of this lost home so futile" (Christian Death reminiscent). The title track begins with the drumbeat and xylophone tinkles, at once powerful, yet delicate - perfect compliments. "Sparks" shows the almost "pop" side of this duo, with soft soaring

guitars and lovelorn lyrics: "Eve of brilliance till the morning proves indifference, for the sparks die leaving shadows in my vision." The same feel is found in "Mercyground": "We lay to rest pinioned by our helplessness to this Mercyground." "Vervain" and "The Unquiet Grave" are traditional/medieval sounding tunes. "Iago's Demise" is a charming acapella calling out to the women of Shakespeare's plays. The simple personal emotion of "Heal" appeals with the plucking guitar and basic message: "Oh my dear I'm always here... heal." Overall, this is a bewitching album of love and beauty. (*Tess USA, PO Box 206, Santa Barbara CA 93102*) [Char]

Faction Fekler - Soul Assassin (Bright Green)

Faction Fekler create non-abrasive, intelligent techno in the Sect/Intermix vein; I would not be surprised to see them picked up by a label such as Third Mind. Their four song cassette release, "Soul Assassin," is proficiently programmed, mostly instrumental, highly danceable electronic music undergirded by steady tempos and repeated spoken word samples. This formula works best on "A Piece of Me," with its subtexts of instrumentation and exuberant evangelist's preaching. The synthesized vox of "Effectively Dismember" is similar to that used by Will, although the title is horribly misleading; not a trace of death metal here. "Consecrated Virgin" is characterized by chimelike tones and multiple mutterings. "Unconditional Surrender" is a kinder, gentler cut, less danceable yet no less pleasant. Faction Fekler should have no trouble finding an audience; all they need is more exposure. (*PO Box 24, Bradley IL 60915*) [Richard Allen]

Fiction 8 - In the dark/Dichotomy

Listening to this band brings to mind a darkened street as criminals walk unafraid and in slow motion. *Dichotomy* could be the soundtrack for a murder mystery. While Fiction 8 are not extremely original in sound, I would have to say that they do what they do quite well. Perhaps with a few more years under their belt as a more stable unit, (in the past three years, they have changed both their lineup and their name) they will get to where they need to be. The vocals are slightly reminiscent of a young, unprocessed Bill Leeb, but I sense a strained quality in the vocals that appears in the vocals of so many "industrial" bands today, that gravelly sound that isn't really supported by the angst that it is meant to represent. Still, despite these little idiosyncrasies that I'm certain will be done away with in time, Fiction 8 definitely have their shit together. Songs like "Divided by Zero" and "The Fear" seem to be anthems for the point that Fiction 8 want to be making. Fiction 8 plan to be on tour in 1995, let's hope they make it at least as far as NYC, so I can see how they do loud. (*PO Box 4246, Boulder CO 80308-4246 or Fiction8@ghost.com on the internet*) [Leech]



Front Line Assembly - Millennium (Roadrunner)

After waiting damn near a millennium for news from the intolerant, belligerent Front Line... finally... But a good thing is always worth waiting for.

So if you'll excuse me a moment, I'll wipe the sweat from my brow (as it's making it difficult to see), and then proceed.

Yeah, yeah, yeah... It's been all The Talk... FLA takes in five guitar and, no way, rap (?) into its musical troop of mysterious noises and eternally raging rhythm tracks. Big "So What?" As far as my opinion goes - probably so light, it's fly - Bill Leeb, Rhys Fulber, and chameleon mate Chris Peterson can do whatever the hell they want. Any three people who can, in varying combinations, create five (if my count's correct) schizophrenic bands, each with its very own identity, well... need I say more?

This is, by far, the most diversely textured work from Front Line to date. I don't think they're any less cantankerous, but they certainly have developed into electronic wizards. (Oh, and how I laugh to think how Kevin Key told me that back in the ol' days when Bill Leeb was but William Schoeder, Skinny Puppy (that's to say Key, Ogyr, and Schoeder) would unplug the lanky, swanky Leeb playing live since he was then but a babe-in-arms barely able to distinguish one button from another...)

"Victim Of A Criminal" will surely be mentioned by all since here's the obvious rap. But as they say, "I'd rather be a Commie than a Fascist..." And as for listening to rap, I'm not a big fan, but I'll listen if I think it's Word. This is Word.

"This Faith" gets two thumbs up with a twist. First, it feels like the twinkling, catastrophic starlight of a nuclear blast, but listened to up close, this is real food for thought... And you assumed all Bill did was brood and growl... Shame. And ya wanna know something?... Life is stranger than Death... I know. I've been there.

Aside from my obvious drooling over this one, I must interject that FLA is, by and far, the hottest, sexiest live performance you'll ever chance to see. And if you think I'm sweating now...

And hey... don't worry... We all fall down. [Rene Walczak] **G*Park - Yack Park (Zabriskie Point)** Eerie soundtrack to film that prob-

ably doesn't exist. Very much like Philip Easters' Stone Glass Steel cds. Lots of industrial soundscapes that give off a creepy feel that most of these projects seem to want to accomplish. If you like soundscapes, check this out. If you also need something to induce sleep, check it out too. (*Zabriskie Point, PO Box 3006, Colorado Springs CO 80934-3006*) [Vince Cornelius]

Godflesh - Selfless (Earache/Columbia)

While *Selfless* might not initially come off as highly addictive as was *Pure*, Godflesh's prior release, the same raw... hell, bloody raw energy is there. Something about the full-on strength of Godflesh that makes you want to just exude all over the place; do something really challenging like scrubbing floorboards or leaping tall buildings in a single bound.

Godflesh has always put out hard, throbbing and molecularly human music for the fearless. But there's some interesting, and perhaps very personal, details deliberately planted as clues.

First, speculate upon the titles of the recent EP *Merciless* in comparison to the subsequent *Selfless*... *Merciless* is heavy, heavy shit; *Selfless* is complete self-abandonment. Side A breaks things up onto chewable slabs, while B goes from long ("Heartless"... and this scares me... at 5:32), to longer ("Mantra" at 7:26), to longest (the incredible "Go Spread Your Wings" ranging a full 23 minutes and 51 seconds in length... a perfect ending to another day in hell.)

And though I pride myself on my linguistic abilities, I haven't the slightest idea what "Xyoybis" means. Even Library Information couldn't help...

As it stands, most people either love Godflesh, or they despise their music completely. Whether or not you add *Selfless* to your cd collection can pretty much be determined by that, and that alone. [Rene Walczak]

God's Girlfriend - Whore Damage

Whore Damage is a three song trip into the world of Brigit Brat. The songs lead you more into her/his personal life, telling you tales of prostitution, drugs, and what it's like to be a seven foot hermaphrodite in today's world. The album seems very personal rather than mindless music for the whole of society. The music has strained guitars and a very rough edge to it. The most beautiful aspect is the lyrics, which are very poetic in nature, personal, and very touching. The most impressive song is the title cut, whose lyrics affected me the most. The song paints a picture in your mind that is quite touching and unforgettable. "Octavia Sings," the second song, is not as touching, but still a very beautiful piece of music. The last track is a Led Zepplin cover that redefines the classic song. Using power tools to perform "When the Levee Breaks" is by far the most bizarre rendition of any song in recent history. [Cipher]

Gravel Puss - Gentle Vibrations

& Coarse Grinding

This has "home-brew" written all over it. The cover is a very well-done xeroxed collage that folds out into an 8 1/2" by 11" piece of paper with band information on it. This is not a bad thing in my book. After hearing all these sound-alike bands clogging the airwaves, it's refreshing to hear from people who are doing it because they like it and not because they're looking to sell records. If you want to have an idea of what the typical Gravel Puss track sounds like, picture the rhythm track to the Swans' "Time Is Money (Bastard)" fed through a distortion box, embellished with the types of machine samples that abound on Manufacture's first release, and layer occasional bursts of synth and a metal guitarist over the whole thing. These are the kinds of songs that leave you bleeding in an exhausted heap on the floor. Lyrically, the band displays a twisted sense of humor, truly a rarity in a genre usually defined by sour-faced manic depressives. On "Pork Chop" they cut down rednecks, while "Dynamite" takes the piss out of cock-rockers like Whitesnake Poison Crue. When I first put this tape in I was really getting into it, but as each new track started, it was apparent that they could stand a little variety. The programming on this is extremely well-done, but without some kind of melodic/harmonic content (which is sparse on a good portion of this tape), the tracks start to sound like demos for a drum machine. But, oh what a demo! Do yourself and Gravel Puss a favor and write to them for a tape. These are the kinds of guys the movement needs. (5529 N Main St, Rockford Il 61103) [Shear]

Gravitar - Chinga Su Corazon (Charnel Music)

Charnel Music out of San Francisco (I recently relocated to Alabama; oh, how I miss SF!) grants us an excursion into Goth territory with this release. The scene we enter is a dark, creviced club thronged with black clad denizens of chain smokers, and here is the soundtrack for such a gathering.

The first track, "Alpha-115," is fifteen minutes of garbled lyric and dissonant humming guitars over linkery drums and short cymbal crashes. The shorter tracks are somewhat more organized and as concise as this wicked style of music ever gets. The baselines on "Evil Monkey Boy" and "Godspeed" are reminiscent of Bauhaus, and the sound in general brings to mind Christian Death (minus the angelic sorrow) meets Daniel Ash-style delay and distort. The only questionable thing is the lyric, which is overtly treated and virtually unintelligible, neither adding or detracting from the music, but just kind of there.

Gravitar makes slinky, apathetic noise to mope by - and smoke lots of cigarettes and look moody. Not a cheesy Goth rip, however, but the genuine item. (God, I miss House of Usher...) Now, if you'll excuse me, I need a cigarette... (PO Box 170277, San

Francisco CA 94117-0277) [Misty Dawn]

Randy Grief - Alice In Wonderland Part 5 (Swinging Axe)

This cd represents the final installation to the Alice In Wonderland series created by Randy Grief. Alice is a five part limited edition work that is roughly six hours in total length. Part Five of the series can only be acquired if you purchased parts 1-4 and then mailed the special coupons away to receive it. There are still a few copies left in circulation of some of the Alice series if you are lucky enough to find one - I highly recommend purchasing it. However, finding the complete series is quite near impossible. There will be some time his year a re-releasing of this project in a different format than that of the original series, but the ending will be different.

The music presented on part five is as spellbinding and completely wondrous as parts 1-4. Randy Grief has taken the Lewis Carroll classic and brought it to levels never before imaginable. Using experimental sounds and voice overs, this entire cd is a literal feast to your ears and mind. It is probably the finest example of experimental industrial to be created. This series is by far one of the most peculiar pieces of music you will ever hear. Highly recommended. (PO Box 199, Northridge CA 91328) [Cipher]



Hate Dept - Meat Your Maker (21st Circuitry)

I was very excited to finally see a full length disc from Hate Dept, having been impressed by their tracks on Chase's compilations *The Cyberflesh Conspiracy* and *Scavengers in the Matrix*. These tracks are fortunately reproduced here. Unfortunately, they are not surpassed by the other material. This is not to say that this is a bad cd; it is simply not up to expectations. Hate Dept, as its name suggests, is hostile, an industrial group with a punk attitude, dealing with themes of lust, anger, masochism and rebellion. On "Start Digging," percussive verses are answered by guitar bursts in Slabbing Westward style. "Bored and Stupid" and "Kick You" demonstrate the rock/rap hybrid used by Sister Machine Gun on their second album. Hate Dept is efficient in introducing new instruments and elements mid-song, as done in "Acid Drops" and "I Am Truth." Yet lyrical weakness mars their performance, leaving "More Like Me" (from *The Cyberflesh*

Conspiracy) untouchable as their finest effort. (21st Circuitry, PO Box 170100, San Francisco CA 94117) [Richard Allen]

Hoarse (Full Score Music)

From the name of the band, I expected a singer with a whiskey-sore voice screaming his smoke-filled lungs out. What I heard instead was an atmospheric collection of songs that would be the perfect score for artsy Japanimation, with transforming robots slowly hurtling through space, zooming in on planets and slingshooting around suns.

The band's emphasis is on the synthesizer, with multiple layers creating a playful melody, which dances atop overlapping beats and sounds that zoom in and out. "Flight" and "Primal" include some almost tribal vocals that serve as haunting instruments. These surreal songs play with flavor of Enigma's recent "The Cross of Changes."

Dialogue is infrequently garbled, with the occasional phrase being intelligible. "Infamy" on side two repeats the sample "These attacks" over a guitar-like landscape with explosive sounds casually erupting. Machine guns clatter and a George Bush-sounding voice says, "These attacks continue as I speak." This song is a colder, more desolate version of Skinny Puppy's "VX Gas Attack." Yet, the human element is lost, as it is on the other songs.

As the album plays on, it becomes like a musical capsule a space traveler might discover on a derelict alien craft: the songs go beyond music to an unspoken drama. While this does not fall into the rigid category of "industrial" music, Hoarse definitely plays to an industrial audience weaned on synthesizers and cyberpunk. (Full Score Music, P.O. Box 16561, North Hollywood, CA 91615-6561) [The Dark Man]

Howard 31 (Artware)

A compilation of sound experiments, I love stuff like this. I've never heard of anybody on this disc, and I'll probably never encounter these names again in my life unless I go looking for them. The best track on the cd is Contagious Orgasm's "Indistinct Communication." (Artware Products, Donna Klemm, Taunusstr 63b, 6200 Wiesbaden, Germany) [Leech]

Human Drama (Projekt)

This 8 track cd is reminiscent of label mate Thanatos - with more instrumentation and a more accessible vocal. In fact, the instrumentation carries this music; the cello and violin give it a richer texture, whereas it could be wimpy goth without these tools. "Remember Well" is a traditional piece with the inclusion of the strings. The vocals are mediocre - goth, but tolerably so. This is sad melancholy music, by will of the lyrics alone, but carried off by the instrumentation. An enjoyable listen. Recommended. [Char]

Hyperhead - Metaphasia (Triple X Records)

Hyperhead boasts about featuring members of Revolting Cocks, Murder Inc, Killing Joke, Gaye

Bikers On Acid - wait there's more! - Thrill Kill Kult, and Ministry! They also tell us that Hyperhead is "already a smash hit in the UK." Jesus, can a project like this miss? Well, I threw the cd on and prepared myself for the searing g-forces to crinkle my face into a thousand different configurations. Instead all I got was an earful of over-produced, uninspired, regurgitated, bubble-gum rock and roll for the mall masses. NEXT! (PO Box 862529, LA CA 90086-2529) [Lena Holub]

Illusion of Safety - Distraction (Odd Size)

Today it seems, especially in this tech driven music-therapy thing, there are many talented musicians who cannot copy worth a damn. Many, putting out technically flawless stuff, but blatantly showing us their influences. This is ok to a point, then... there is a point of saturation. High art happens when someone takes the necessary parts out and assimilates what's left into their own unique ego trip (something like that anyway). Not many are doing this... IOS is. IOS fills your head with harsh contrasts - not emulation. Somewhere a structure is realized out of a complete chaos. *Distraction* does not really start shooting crack into your brain until about track 5, but it is so well worth the wait, from that point on you will be truly messed up. Many times I was like "how the fuck is this a song?" Thrash meets disco meets ambient meets funk meets... and somehow it all makes sense as a whole. Violence, violence, oh... Just as soon as IOS gives you beauty, a grenade is thrown into the sequencer, leaving you scattered amongst whores, pimps, the destitute, madmen... *Distraction* contains so many interesting places my simple review could never cover them all. Besides, you shouldn't waste anymore time reading. Find this very mature release, then try finding their back catalogue, and if you're still of sound mind there are some side projects... as well as a couple IOS releases coming out soon. (Odd Size, 24 rue de lahouat, 75018 Paris France.

Complicity, PO Box 1452, Palatine IL 60076) [B+D]

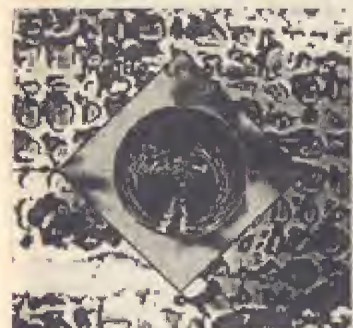
Index - Never This Infliction (Cop)

This is the kind of music a rather manic friend of mine would have dubbed, "Music to go crazy by;" the kind of music you listen to when you feel like the whole world hates you and you want to relish in a black pit of morbid despair and mope melodramatically. The music she put into this category was always fabulous. Dark, lush, Goth inspired electro with isolationist lyrics, Index is brooding, like Joy Division and moody Leatherstrip.

The first track, "Thom," is aggressive and fast, with big, epic sound. Minor chords and harmonic refrains glide over a major-layered drum track. The vocals are harsh, Ministry style. Track two, "Memorial" has some heavy lyric... "dressed in black; white; cold as ice; my breath escapes to paradise." Very gloomy and self-pity-

ing - cool. Again a fabulous arrangement of keyboards. "Willing" is a disturbed ballad of desire and morbid love woven in a fabric of slow distortions and throbbing drums while the keyboard glides over the top. The arrangements are vast and deep, lots of sound and depth, a spiral of midnight blues, candles and cobwebs.

Listen to this cd while you're dying your hair black, or when it's raining and you're alone. Good, good, depressive music... to go crazy by. (COP, 981 Aileen St, Oakland CA 99608) [Misty Dawn]



Inside Treatment - Estate of Insanity (Energy)

I'd love to see more bands go this route. Substance in music with noir. Highest quality production. Thinking before setting it all down together to make noise of the most dynamic nature. Inside Treatment is definitely a Euro-Tech band, but of a quality and style that marks them as a new breed of perfection in this type of music. Fans of Electro Assassins, Armageddon Dildos, and even Bill Leeb must have this cd. While it isn't the music of monster technoid neural psychosis, it's definitely edgy and entertaining. A bit depressing and futuristic... the way we like it.

Track three, the title track, is a dance track, with a very FLA sounding chorus. I was particularly taken with the attention paid to the vocals, which is another standout part of the whole cd. There is an emphasis on vocals that a lot of technoists seem to forget or lack creativity about. Slinky, static, discernible, important. An integral part of the whole production, not an afterthought. Track nine, "World Outside," is a paranoid introspective in the realm of Pink Floyd and everything Trent Reznor's ever whined about. Disturbing and unsettlingly bleak. The music is harmonic, expansive, and clever... you've got to respect their talent, if nothing else, but I think it'd be real hard not to love Inside Treatment.

If I was going to make music, this is what I'd want it to be. Thing is, I don't think I could make such killer music and make it so damn good. I'll be waiting to hear a lot more from Inside Treatment and eagerly stocking my cd collection with their releases. Oh, one stray comment, though... I did wonder why they weren't on Zoth Ommog. They really have that kind of quality and sound to them. If you're into Zoth, go buy this cd!! (Energy, PO Box 1506 S-22101 Lund Sweden) [Misty Dawn] Internal Combustion

Every time I hear that Eric B loop from "Let the Rhythm Hit Em" it kicks me in the butt. This is no exception. "Living a Lie" from this 2 song cassette moves for sure. A good blend of following goth-styled vocals, synth and beat groove. Although the song ends abruptly, it's a good ride. "Into Life" is a faster-paced cyber-beat tune with cool electronic effects. A good effort from this Tacoma area trio, especially when you consider they live in a city that smells kinda funny. I know this because I had to roll up my windows as I sped through on my way to Canada! (11618 139th St E, Puyallup WA 98374) [NC]

Edward Ka-Spel - Lyvv China Doll (Staalplaat)

What else could you expect? This collection of material from the main Dot man (as in Legendary Pink Dots, for those of you not yet acquainted) covers 1982-1992, and is filled with the brilliant quirky, moody pieces we've all come to crave. I prefer to listen to Ka-Spel with headphones - to hear clearly all the subtleties and to feel the ants dancing and scratching inside my head. There are 21 identified tracks, but short pieces - mostly instrumentals, pop up after these. All the tracks had intended to be live, but "The Horn Section" is the only one that actually achieved that plan. It is a short piece, not particularly standing out. In fact, its predecessor, "Intent," is equally short, yet evokes a little more as it is more a burst of energy. This disc is obviously for collectors, but also serves as an intro to the world of Ka-Spel, as it offers tasty bits and pieces. (Edward Ka-Spel, Postbus 38253, 6503 AG Nijmegen, The Netherlands) [Char]

Keeler - The Age of the Inventor: Sonic Constructions (Staalplaat)
I was just recently introduced to the Staalplaat/Solielmoon label, and I have to remark on the diversity of music I have experienced from them. It really gives credence to the fact that there is much variation in the industrial music category, and this release by Keeler is a good example of such.

The instrumental sound is light and introspective, and with track titles like "Past Lives" and "Thunderbird" one might assume this tends more towards the positive energy, crystal healing sect of the "New Age." It doesn't. The tracks are based on synth rhythms, fluid chords and tonal fades, interspersed with light bell taps and rim shots, so the percussion is less tribal and more melodic. On "Cold, Cold City" and "The Old Lighthouse," wavy harmonies blend over static ocean sounds and steady crank and plinon. I did pick up something that sounded suspiciously like a conga, but the fluidity of the piece wasn't disturbed, so I granted it. The cd itself is very well produced and thought out.

This is illuminating music, but not without its moodiness. Its appeal lies in the fact that, for all its echoes, it remains a little stark. (Staalplaat, PO Box 83296, Portland OR 97283) [Misty

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Dawn]

Kapotta Muziek - Vier Stukken (Realization)

This cassette offers a nice solid set of deep ambient industrial music. With repetitious sounds and mind crawling effects, Kapotta Muziek has quite a lovely feel to it. *Vier Stukken* is one very long track on each side of the tape. This is perfect music to listen to for the more surrealistic events in your life. It is very easy to get lost inside this cassette and to experience total submersion into the rhythmic sounds. (9452 Telephone Rd #116, Ventura CA 93004) [Cipher]

Kommunity FK - The Voice and the Vision (Cleopatra)

Kommunity FK have an intriguing sound - mainly Goth, but with just enough old fashioned punk mixed in to keep it interesting. They even have a little low-grade industrial thrown in for good measure. One song, "Incompatible Disposition" even has a distinctly early Puppy feel to it.

I really liked this cd, but I'm still not quite sure why. Maybe what I really liked was the way they use mainly drums and bass to drive the songs, bringing in the guitars here and there, as accents. It gives the album a lovely, pulsing dark tone.

Or maybe it was their singer's voice that really caught my ear. His lyrics are nothing to rave over, and he doesn't have the deep sensuality of say, Eldritch, but he also doesn't have that annoying whiny undertone so many Gothic singers have. He moans beautifully, and when he screams, he sounds eerily like David Bowie - a definite plus.

Or maybe their faster songs just called to the punk in me. Although still dark in tone, the faster songs on the album, like "Restrictions" and "Bullets" are short, fast, and hard. They even have the fast-slow-fast pattern of classic punk.

Or maybe it was a combination of everything. Give it a listen and decide for yourself. [Susan Peterson]

Land of the Rising Noise (Charnel House)

This is a compilation cd featuring various Japanese bands, ranging from experimental noise, to guitar thrash, to ambience. It is a great cross-section of Japanese music, offering the listener a well selected variety of styles to become acquainted with in this very unique genre. The majority of the sound produced is easily classified as "noise," that being a recognized expression of musical artistry. Not all of it, however, merits applause for musical integrity. There is a general underlying sense of stress and pent up aggression that isn't always conducive to creating music, even under the category of "noise." A lot of the sound is not cohesive or structured and appears to not be predetermined, and while that is certainly not a strident set of guidelines for what is to be considered "music," the combination of those elements can make for a grating experience to the ears and other sensibilities.

Of the twelve tracks, six are laden with either heavy guitar distortion or major static and feedback. Some general descriptions that I noted down were: "guitar noise with some composition," and "experimental noise too heavy on the radio static." The emphasis is on chaos, at any rate. One particular track, "Sound of Bay Area" from Hijokaidan even merited a simple "yikes!" on my notepad. Now, before anyone gets excited and starts to think I'm being close minded or that I simply didn't understand Japanese noise, let me mention that there were four or five tracks that did do the cd some justice.

"Saigo no Hoknoh" is from a band called Children Coup d'Etat, and the liner quotes them, "We only play freaky driving music." The sound is kind of like the Velvet Underground with a beat and less heroin. Spastic violins race over drum and non-concentric guitars in a delightful discordance. The drum rhythm keeps it intact and the whole thing is very cool and funky. Track six, "Outer Mind" from DMV is a gorgeous solo electronic work of lapping water, ethereal strings, and outer space and air. Lush and meditative. Then we have "My Dream" from Angel'in Heavy Syrup which is a more patterned and organized, even slightly pop-styled song, with female vocals and great guitar playing.

I thoroughly enjoyed this cd as an all too delayed in-depth introduction to the Japanese music scene. It's a must for anyone interested in Japan Noise, and does give a generous taste of the diversity therein. Again, there is a common thread of discordance that runs through each separate track, and there are some interesting observations to be drawn from that phenomenon, if you can tolerate it. (Charnel House, PO Box 170277, San Francisco CA 94117-0277) [Misty Dawn]

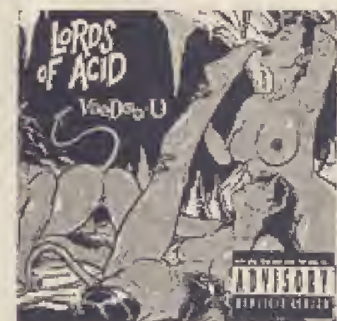
Legion - Die Datenschleuder (Hyperium)

Out of the mind of Lagowski we get Legion, but I'd be willing to argue that Legion's creator is not human. The sound is dense, layered ambient, resulting as black as black can get. Music travels in and out of your head in an infestation. You'll swear you are over-hearing bits of conversation from an alien culture, one that is lurking in our computers' circuitry.

This is just plain disturbing right down to the package; a 3D laserscan cover, a chart outlining the paranoid process via computer simulation, and the story of a man being killed by a robot, all on a semi-transparent vellum. The vision of death at the hands of machinery loses some of its momentum towards the close of the 62 minutes, an unfortunate aspect here. Nevertheless, for the first half hour I was loving this. (Hyperium, PO Box 910127, 90259 Nurnberg, Germany) [B+D] Lilycrusher (Complacency)

As much as I hate to trash what is probably a perfectly earnest attempt at creating worthwhile music, I simply cannot recommend

this band to anyone. Lilycrusher combines sampled and real guitars playing lockstep repetitive riffs over subtly evolving tracks of noise samples and techno-type drum loops. And that's it. There are no vocals on this, aside from an occasional snatch of movie dialog, and the instrumentation is simply not interesting enough to carry the songs on their own. Before they decide to record again, I would suggest hiring a vocalist and adding more complexity to their mix. (PO Box 1452, Palatine IL 60078) [Shear]



Lords of Acid - Voodoo-U (American)

Well, they're at it again, those wacky, fuck-lovin' Lords have a new album out. And, who would have thought, they sing about drugs and sex. Remember "Let's Get High"? This time it's "Marijuana in Your Brain." And learn the secrets of safer sex to the sampled guitar-heavy "The Crab Louise." Have fun, kiddies, and be careful of those red devil nymphs on the cover. (American Recordings, 3500 W Olive Suite 1550, Burbank CA 91505) [Leech] Love Spirals Downward - Ardor (Projekt)

Even more so than Love Spirals Downward's 1992 debut *Idylls*, *Ardor* is a cd designed for "repeat play."

This second wave of aural resplendence from the lean duo of vocalist Suzanne Perry and guitar necromancer Ryan Lum far surpasses *Idylls* in its intensity of focus, and leans less toward their initially more Eastern echoes. Perry and Lum have obviously honed their skills for interpreting yet-undreamed of musical dreams. Though their recent appearance coincides well with the recent blossoming of appreciation for aesthetic music, Love Spirals Downward offers a taste of this genre's future potential without any hint of mimicking a trend. A signature Projekt artist, Love Spirals Downward abounds in quality pastoral bliss.

Quite possibly a reflection of my current nebulous melancholia, "Depression Glass" stands out again and again through each repeat play. The appropriate downward spiraling of its minor progression carries the listener along. But rather than burdening the ear with melodic despair, "Depression Glass," like much of *Ardor*, aids in meliorating gloom into a noncombative internal calm.

Overall, what can be expected from *Ardor* is a collection of indelible compositions; blissful, stressless, and seraphic; well able

to minister relief from the long winter months which lie ahead. (Rene Walczak)

Lumakanda - Araglin (Restless)
This album of dancey industrial beat music is rather cute in its simplicity. With a heavily used drum machine, electronic keyboards, and repetitious samples this music seems more fit to be played at a dance club than in your home. The entire album is very catchy and with its deep bass on tracks like "EMC Squared," it is sure to please the more casual listener. The last track takes on a slower role than the other songs on this album. It reaches a very relaxing level and is probably the best song on this cd. [Cipher]

Lycia - Live (Projekt)

Yes, everything is still layered and dark and mystical, yet now it's more distinguishable. The electronics are crisper and noisier, and less muted by production. The vocals are almost clear (note I say almost) instead of a human voice instrument. I much prefer Lycia live - I just wish I could've seen them; most of the tracks were recorded in California, with one track, "The Last Thoughts Before Sleep (Sun Beats Hard)," recorded in Arizona. Also includes "A Brief Glimpse," "Pygmalion," "The Body Electric," and "Everything Is Cold" among others. [Char]

Mace - Stoned and Naked (Psychotribe)

From the depths of Pittsburgh's competitive music scene emerges the goth/industrial quintet Mace. A new beginning for lead singer, guitarist and composer Peter "Dyda" Czystanowski, formerly of Poland's politi-core bands Blitzkrieg and Virus. Together with Pittsburgh's Mark Urbano, Rob Lord and Tim Canin, Mace has pulled together a sound that's all their own with incredible impact. "Pull the Trigger," their first work on the *Sionad and Naked* LP, sucks you in with a bassline reminiscent of early Peter Hook, and sets the scene for a very enjoyable journey through the darker regions of the soul via massive guitars, driving beats and solid vocals. My favorite cut, "Holy War," is sure to get some hearts pumping and leave slam dancers bloodied and battered, while "Give It To Me" and "My Best Friend" offer more than enough drama for even the most discerning goth dance floors. This album has the potential of (dare I say?) *Pretty Hate Machine* and should be considered a must for your collection. [Cykophuk]

Malhavoc/Get Down (Cargo)

Here's a twist, each song on this album is part of a story-line depicting a main character by the name of MCJC in his day to day dealings with his audience, media and record company. In the end he becomes a mental cripple as a result of all this trauma. Regardless of the album's premise, with the likes of Dave Ogilvie at the production controls, *Get Down* proves to be quite a good, solid album. If you followed Malhavoc from day one, you won't be disappointed. If you've always wondered about them, this is a good place to start. Just one point

- I wonder why track #15 isn't mentioned or credited anywhere in the liner notes. "Happy House," the last time I looked, is a Slouxsie and the Banshees song. Oversight?? (4901-906 Morana Blvd, San Diego CA 92117-3432) [Lena Holub]

Marilyn Manson - Portrait of an American Family (Nothing)

From Trent Reznor and John Malm Jr's own label, Nothing Records and Interscope, comes the first album from Marilyn Manson, *Portrait of an American Family*. Produced and mixed with Reznor, it includes a number of truly abrasive, threatening tracks such as "Mother Inferior Got Her Gunn" mixed in with a starting, meditative, broodish "Revelation #9." Given Reznor's own fascination with the grisly American murder tale and his close proximity to its victim's final resting place, Marilyn Manson is quite a fitting addition to the label's list. They destroy most of American pop culture's myths by swallowing it up in a way, denouncing it by attempting to replicate its worst emotions in music, looking at the culture through cryptic glasses that twist the ideology of common men into hate filled reflections of self.

The songs are like a cracked mirror and lead singer Mr Manson's persona glares empty-eyed through the lyrics. It's strong, fast, and reminiscent of Sisters of Mercy with an Al Jourgensen twist. Manson family members Madonna Wayne Gacy, Daisy Berkowitz, Twiggy Ramirez, and Sara Lee Lucas complete the murderer's row lineup.

There's no placing, however, of style over substance in the sound they create. It's rhythmically frightening, an impressionistic album balanced by the personality of their gimmick and the belief that there really are ghouls in the world. [Michael Workman]

Master Slave Relationship - My State of Evil Dreams 1985-1987 (Staalplaat)

Master Slave Relationship is one of the few female industrial bands around. All music by this group, with the exception of a few special guests, is written by Deborah Jaffe. The songs themselves are very harsh and powerful, with spoken word qualities to them. The music is driven and abrupt, very hard on the casual listener. This particular cd is a collection of the music which made MSR such a potent force in underground music. Deborah Jaffe's combination of irregular harmonies and striking words fuse her music together and add depth to her sound.

The songs on this album provide a chronological listing of MSR's work. As the music becomes more recent, the sound becomes deeper. The last track, "Swan Song," is from 1987 and shows the best examples of this band's later style. As the music stretches through the 1985 to 1987 span, we can see more of a structure emerging. The last songs on the album bring the listener closer with more surrealistic titles and concepts. [Cipher]



MB - Aktivitat (Tegal)

MB, who is Maurizio Bianchi, had a long and extensive history in electronic noise music. *Aktivitat* was originally released by Tegal Records in 1983 on cassette, and has only recently been available on cd. With a career spanning over ten years, MB obviously has something important to offer listeners of this genre, however, I found *Aktivitat* to be a little bland.

This is a four part cd, with each long track a series of static and feedback sounds, interspersed with background voices and various other electronic blips and such. A fuzzy organ is even used in the sparse layering of one of the tracks. For connoisseurs of this type of music, the appeal is in its starkness and futuristic nihilism conjuring up odd emotions and unemotions in the listener. Unfortunately, *Aktivitat* is lacking that one iota of feeling and freshness that sets effective experimentalists apart from the horde. It's hard to put a finger on the problem at first, but after a few turns of the disc, one realizes that the problem lies in the fact that nothing is stand out, nothing moves you. It's all done very well (professionally and experienced), and therein is the fault; while the production is intact, the originality and freshness are not. With so much innovative material available in noise as music, this cd just kind of makes you shrug and walk away unimpressed. [Misty Dawn]

Metallo & the Fixer - Revelations 23 (Metropolis)

Another re-release by Metropolis, originally a Zoth Ommog release. A fine and well done cd of some of the best electro around. Lots of really long tracks (some going over nine minutes) and a bunch of distortion add to this album. Some of the better tracks include "Rapid Suffocation," "Inhumanities," and "Grim Reality." All tracks totally cover you in a slimy sweat. First class industrial dance! (Metropolis Records, PO Box 54307, Philadelphia PA 19105) [Vince Cornelius]

Mind Side Out

This cassette release from the Phoenix electro-ino Mind Side Out is definitely worth a listen. The songs are well put together with thoughtful lyrics, and good instrumentation melded into a melodic form you may find yourself humming along to. Although Mind Side Out is not an "industrial" group so to speak, you will find splashes of guitar and thick pounding bass within the mix, including a smooth melodic vocal style. The cassette

includes three tracks: "Pretty Girls", "Better", and Kneel Cohn of Spirits In Sin providing the mix on "Icepick." These songs will appear on their upcoming full-length cd release "Synergy." (PO Box 45388, Phoenix AZ 85064-5388, MNDLINK@primenet.com) [DJ Heavyfoot]

Miranda Sex Garden - Fairytales of Slavery (Mute)

Three muses and two fierce boys slither and bang out 13 haunting songs. The classically trained voices create a timeless feel amid pounding beats made by violins, drums, keyboards, glockenspiel... The music is simple and full, conjuring a sad, lonely mood. The lyrics are not unique, but they compliment the forlorned mood; "show me a memory and that's where I'll long to be" ("Peep Show") and "when did you realize that you'd never be free?" ("A Fairytale About Slavery"). Andrew Blick and FM Einheit contribute trumpet and drill and stonks on a few tracks - and the influence of Einsturzende Neubauten can be found lurking throughout the album. "Havana Lied" is a pouty tale sung in German in such a way that makes you feel almost naughty. This is such a mellow screaming urgency offered that it is hard not to be intrigued. Every song is a gem, a journey. My favorites: "Wheel" and "A Fairytale About Slavery." [Char]

Missouri Protocol - Of Spoils & Splendor (Windan Wraith Studios)

Now here's a band who take themselves way too seriously. Their songs ramble on with very deep and melodramatic lyrics and quite heavy, but at times enjoyably driving, gothic grooves. The singer, a Mr Clinton (I'm sure no relation to you know who), a cross between Meatloaf and an early Peter Murphy, tries way too hard to be sooooo dramatic. Unfortunately, the whole package fails to pull itself off. Gothic is a funny business, when bands cross that all too thin line between good and hokey, you can spot it in a minute. (729 S Beech St, Syracuse NY 13210) [Lena Holub]

Muslingauze - Zealot (Solielmoon)

The Islamic sounds of Muslingauze are once again mastered in *Zealot*, a double cd effort. This cd sounds slightly harder than previous efforts, but it still maintains the unique ethnic sound associated with this band. The cd is available exclusively through mail order and is limited to 575 copies due to distortion on the second disc. If you are serious about this band, this cd might not be the most ideal. Since there are a limited number of copies, this is sure to become a collector's item and a personal treasure for the true fans. The music is pretty good for this band, but there are better examples on earlier albums of the truly beautiful unique sound of this band. (Solielmoon, PO Box 83296, Portland OR 97283) [Cipher]

Necrofix - Nefarious Sombulance

On the first listen, I love this. It's

packed full of sampled voices, delicately creepy little noises, and structurally perfect layers of gloom. It's dark, atmospheric, danceable, slightly Gothic, and comfortably familiar. Upon further thought, I decided that it's a bit too familiar. The Skinny Puppy influence is just too heavy here. The samples, the disembodied screams, the whispered/growling vocals, even the cover art and the names of the band members (Morpheus and Grim) just scream "We want to be like Puppy!" The songs struck me as Puppy re-done as background music. Necrofix does an excellent, technically proficient job of imitating Skinny Puppy, but left me wondering what they'd be able to accomplish if they attempted something more original. (6600 Ed Bluestein #516, Austin TX 78723, tel: 512-929-0578) [Susan Peterson]

Neither/Neither World - Sociopathic Pleasures (Funky Mushroom)

Neither/Neither World is a gloomy sounding band that presents a sound that combines musical elements with some abstract sound. The band themselves believe in some pretty heavy concepts on truth and nature, but their music doesn't always reflect this deepness. The sound is rather lackluster with an occasional interesting song or verse. The most intriguing tracks are the ones that provide no real song format, but instead show the more surrealistic side to their music. The sound seems a bit under worked, but with more experience they will be more presentable on future releases. (PO Box 100270, Brooklyn NY 11210) [Cipher]

Neuronauts

This demo cassette is quite promising. The variety here is of interest. In "1:00 AM Gay Bar," samples abound: Bigod 20's "The Bog," a series of dance instructions, an unplaceable operatic female vocal, and a woman's voice repeating, "Chantee, chante, chante." These are placed over a rather simple story of a homosexual encounter, sung tongue-in-cheek. The title track begins with temperature readings from an Apollo mission, then segues into a Kode IV style, techno-tinged dance track with repetition of the word "energize." "Techno-Militia" and "Blackcoats Machines" are reminiscent of Swamp Terrorists, well constructed, with pulsating drums, drop-in soundbites, occasional tempo changes and untreated, playfully angry vocals. Neuronauts take their music seriously, yet preserve an element of fun. (Tony Rodio 205-591-2962/John Gaiser 205-699-1132) [Richard Allen]

New Flesh - Venus Crucified

An interesting 4 song demo tape that tries so hard to be industrial dance, but contains a background of disco(?) techno that gives them a sound similar to the newer My Life With the Thrill Kill Kult stuff. Could probably double as an harsher Real Life sound. Maybe their next release will be better. (Hard Wired Talent, Styuyevant Station, PO Box 1522, New York NY 10009) [Vince Cornelius]

New Forms of Entertainment Vol 1 - Cybernoise (VUZ Records)

This is a VUZ Records compilation, featuring the bands D.A.R.P.A., Dive, and Wumpscut. The cute kitty screened on the disc is an interesting facade for a recording with such serious undertones. Tracks 1-5 are D.A.R.P.A.'s material, mostly instrumental stuff and a few songs featuring Europe's answer to the B-52's Kate Pierson. Yawn. On to tracks 6-8. Dive. Track six, "Running Circle" is a really cool soundscape that sounds like the end of the world is here. Great stuff, sound experimentation. Track eight, "Welcome to Hell Part 2," makes one feel as though they are being tortured in the underworld. The next eight tracks are older stuff by Wumpscut, track nine being a really cool cover of the Total Recall theme music. (VUZ Records, Postfach 170 116, 47181 Duisburg) [Leech]

Nocturnal Emissions - Befehlsnotstand (Solielmoon)

Nocturnal Emissions are trying to put out as much music as humanly possible. But is more necessarily better? On *Befehlsnotstand* we get an experimental dish originally put together in the early eighties, then remixed and completed on Hiroshima day 1992. There are many cool loops and transitions, but as an entire work of art, this fails. The cd starts off wrong, with a very dated and unpleasant piece. It then winds down into a decent ambient one. Some very cool transitions are then brought in, but tossed away for some more annoying sounds. As with anything new or experimental, there is that fine line between art and artsy. With a little more patience and selectivity, Nocturnal Emissions could end up on the right side. (Solielmoon, PO Box 83296, Portland OR 97283) [B+D]

Nocturnal Emissions - Glossalia (Solielmoon)

This cd represents the first of ten new albums that will be released on the combined Staalplaat and Solielmoon labels. The material of this album has been divided into three long playing tracks which fit together very nicely when listened to in order. Nocturnal Emissions has been at the forefront of their musical type for years, and this particular disc is no exception to their brilliance. *Glossalia* seems more electronically ambient than some of their previous releases, but is nothing short of beautiful.

The sound is on several different frequencies, and by using higher volume, you are able to hear stranger tones not audible on lower levels. I would highly recommend listening to this album on headphones if possible. The music sounds slightly different the more you listen as you pick up more hidden sounds with each exposure. (PO Box 83296, Portland OR 97283) [Cipher]

Noise Meister - The Peterson Mixes

One of the Tapes of Wrath #003 that will do nothing for you. A tape full of assorted noise that will get on your nerves really quick. Equal to pulling a microphone up to your

toaster and cranking it up to hear what the inner workings sound like when it makes toast. There must be some people out there who like this crap, but I have yet to hear from them. Random noise is not music nor very industrial: it's just noise. (Tapes of Wrath, Jared Peterson, Suite 14, 2 Morgan Ave, Newbury MA 01951) [Vince Cornelius]

Of Skin & Saliva - Vespidae

When I looked at the press kit this band put together, one member said, "[the band] is very stream of consciousness music, therefore a general description is really quite difficult to give." This set off the red flag for your ol' Uncle Tom since I find that when most bands say they have a different sound, they end up sounding like everybody else. But Of Skin & Saliva aren't like most other bands. This four-song cassette shows the Mason Ohio duo to be talented new-comers ripe with promise. The first song, "Earth Hive," begins with Latin percussion and a weird mallet riff, leading me to believe these guys were makers of World music, but then the drums and synths kick in and you have a very unusual hybrid of styles over which the distorted vocals speakrap the lyrics. Next we have "Human Mainline" which begins with a distorted Bo Diddley-type drum beat and goes into what is musically a relatively mainstream rock song, but the production takes it to places the mainstream shudders to go.

The first song on the second side, however, is their finest moment. "Flowers of Rust" is made up of a slow, funky drum loop and lush synth chords over which the singer's voice is combined with a subtle amount of vocoder producing a sound I've never quite heard before. The song is, dare I say, beautiful, and is a shining example of what these guys do very well: write actual songs. Not content to punch a four-bar bassline into their sequencer and go out for coffee, OSAS have obviously spent a long time making these songs evolve and insuring that the programming is meticulously detailed. Finally, we have "The Devouring Place" a more typical industrial ditty with a cool modulating resonant bass. They could sharpen up the vocals a little more, and they're probably not for everyone (namely those looking for dance music), but this band clearly stands out from the crowd and deserves to be heard. (FishTank Soundworks, 5089 Parkside Dr, Mason OH 45040, 513-398-8432) [Shear]



Omoide Hatoba - Livers and Giggers 1987-1993 (Japan Overseas)

Does anybody actually like this type of music? Poor fidelity makes this release sound like a party going on in another apartment. Horrible editing (no fade ins or outs) leads me to believe that this was done on a pocket tape recorder. Music to play if you want your guests to leave; unfortunately, you'll want to leave also. Omoide Hatoba claims to be "sound collage," but is actually an extended warm-up session of guitar, bass, and drums by a talentless trio. (Japan Overseas, 6-1-21 Ueshio Tannoji-Ku, Osaka 543 Japan) [Richard Allen]

137th Swirl - Reverb Wash (Spacecore)

An apt title, that. Not that this recording is swathed in reverb - it's not - but these "songs" do wash over you like waves on some post-apocalyptic beach. Practitioners of ambient noise, this band has a lot of intriguing ideas for their mostly home made instruments, but more often than not, the results are not quite as interesting as one would hope. These pieces are more or less drones of songs that sound alright in the background, but don't stand up to intense listening. The typical 137th Swirl track sounds like an electric beehive with a distorted guitar droning on the same chords for extended periods broken up by occasional improvisations. Hypnotic for sure, but not too interesting. If the band could improve the sound quality of the recording and add some timbral variety to their palette, they might have something. (Spacecore Recording Co, 3931 Walnut, Kansas City MO 64111, 816-931-8044) [Shear]

Orange Sector - Kids in America (Zoth Ommog)

Now, you remember that song "Kids in America" sung by lacky eighties chick, Kim Wilde? Well, it's still bad... in fact worse, because it sounds so dated. And not only did Orange Sector do a rather blasé cover in the first place, they also put a remix of it on this disc. Ouch.

Then we have a Xymox cover, "One Day." That was okay.

And a cover of "I Was Made For Loving You," which was done originally by Donna Summer, or someone... and it's still bad. (ed. titel of a KISS song).

Two tracks, "Polizisten," and "Bitch" are a little better. "Bitch" has an early Nitzer Ebb sound to it.

The problem here lies in a certain musical stagnation. Every track is very eighties/pop sounding, replete with Gary Numan keyboards and all. I don't think we are far enough removed from the 80s to find enough charm or brilliance in the music to make it "retro-cool." The advances made in tech music are continuous and expansive enough that we're not ready to become maudlin over dorky pop sounds. This cd isn't lousy, just not super interesting. Maybe in about five or ten years... (Zoth Ommog) [Misty Dawn]

Organum - Submission

(Complacency)

The experimental brainchild of one David Jackman and friends, this four song, 38 minute disc also features the assistance of our friend Steven Stapleton of Nurse With Wound. The first song, "Cowl," is a constant drone of high frequencies made up of shrieking flute and what sounds like someone touching a piece of metal to a spinning blade, sounding almost like the call of some giant, prehistoric bird. Next is "The Expelled," a more sinister collage of churning distorted tones and feedback. "Submission" sees the return of the spinning blade sound in a post-industrial soundscape and punctuates it with creaky metal honks, feedback, random shuffling of glass and metal objects, and a constant, almost subliminal bass noise drone throughout making the whole track sound like a day in the life of a metal shop worker. Finally, there is "Renunciate," the most ambient piece, which finally allows the flute to be used in a more musical, although definitely bizarre, context. Echoing in heavy reverb, the flute produces steamy hisses to mellow tones to deep buzzes, truly a showcase for the talent of its player. This kind of material is definitely for a limited audience, but those of you who are looking for something to listen to that throws all recognizable elements of traditional music out the window will probably lap this up. (PO Box 1452, Palatine IL 60078) [Shear]

Overlords - "Wow! Mr Yogi" (Zoo)

This is the kind of song I'm almost embarrassed to admit I like. Everybody has at least one song they don't tell anyone they like for fear of ridicule. For example, a death metal-head friend of mine happens to love "Sexual Healing" by Marvin Gaye. On their last album, this Danish trio (now slimmed down to the ever-popular duo format) came across as Front 242 gone-spliced with Devo. On this single from the upcoming album *All the Naked People* the 'Lords are sporting a much more commercially accessible club-oriented sound. This is the kind of song that typically packs the dance floor. Your run-of-the-mill four-on-the-floor techno/house beat over which analog synths burp out a series of memorable riffs and their samplers spice things up with some samples of Indian music. And while it is undeniably mainstream (check out the disco diva backing vocals) and lacks any of the industrial elements present in their earlier work, it also happens to be maddeningly catchy. In addition to the 7" mix, there are 3 increasingly long remixes which I thought absolutely stunk. The remixes for the most part are instrumental and rob the song of its melodic content and vocal hooks in favor of monotonous two-note house basslines that might work well in a dance club, but will probably bore the home listener to death. And is there any reason for a 4 minute song to be remixed to 14? Overall, if you like to listen to the more mainstream industrial

artists, even if its only now and then, this would be a good track to check out. It will be interesting to hear what the rest of the album brings. [Shear]

Pain Emission - The War Within (COP International)

What appealed to me about industrial music in the first place is the experiments with sonic manipulation and the constantly changing palettes of sounds used by the bands. What amazes me is that almost none of the electronic bands who have embraced guitar into their sound do anything new or different with the guitar at all. Haven't these bands heard of Wire or even the Cocteau Twins (early stuff...) for that matter? As you may have guessed, this release bears little resemblance to the band's earlier dancey, electronic work and instead has a much more generic guitar rock sound with little or nothing at all to separate it from the millions of other like-minded bands out there. There are some brief PIL-like moments, but these aren't as frequent as the chugga-chugga metal riffs and more melodic Seattle-esque (ACK! Sorry... there goes that damn gag reflex again...) moments. I had some hope when I heard the cool intro to "Strapped Down," but this soon waned as it succumbed to yet more dumb power chords. "The First Year" also shows promise in its mournful atmospherics, but it sounds like only the chorus to a song, not a complete work in itself. The vocals have thankfully improved from their earlier work (except on "The War Within" where he shamelessly rips off Mark E. Smith...), but that doesn't save this album from sounding anonymous to me. Pain Emission seem to be fighting their own 'war within,' struggling to find an identity they are comfortable with. One hopes they will keep searching, and that their next one is a little more intriguing. [Shear]

Papa Brittle - Obey, Consume, Marry, Reproduce (Network)

Hailing from the UK, Papa Brittle delivers politically inclined hard dance music that is remarkably contagious. *Obey...* was originally released in the UK in '92 and met with well deserved recognition. Their forum is political, but not drab or self-indulgent. No soap box liberal activists, these guys. It's the kind of lyric that gets you aggro without forcing a platform down your throat. "Jesus in a Limo" gives a satiric edge to greedy politicians and conjures up images of Jim Baker crying on the way to his jail cell. "Status Quo," their first single, is a steady club chant that hooks you right into its addictive pulse. Musically, their mix of distorted guitars, funk riffs, and danceable tech noise combines different aspects of music styles seamlessly and effectively. One can't help but draw a comparison between Papa Brittle and Consolidated - basically Papa Brittle does what Consolidated could have, but lacked the heart for. (Network, Box 330-1755 Robson St, Vancouver BC Canada V6G 3B7) [Misty Dawn]

Pelican Daughters - Bliss

(Silent)

I can't say I'm too much of a fan of the ambient genre, but some of the things I heard from this release did get my attention. I just can't see myself seeking this stuff out. I would like it playing in the background at some point during my day, however, or through my headphones after a particularly shitty one. Pelican Daughters should be commended for their prolific writing, but I'm not the one to go ga-ga over this type of stuff. (101 Townsend Suite 206, San Francisco CA 94107) [Lena Holub]



Penal Colony - Put Your Hands Down (Cleopatra)

"That one story for instance, about the Penal Colony. The needles inscribing the judgment into the flesh of the condemned man is, uh, it's new"

The opening quote sets the tone of a dark album and clarifies the band's name as deadly serious, and not a "half-cocked" phallic reference. The band's name comes from a short story by Franz Kafka entitled "In The Penal Colony." Written in 1914, this story takes a close look at tyranny and torture, with a delicious device of needles sewing lines of pain in its victims. A must read for any horror literature enthusiasts.

The four members of Penal Colony combined their talents to record this raw album in one "take" per song. Although this is a first album recorded on a budget, it sounds quite finished. Assembled from the Southern California bands The Texas Vamps and Ex-Voto, these experienced musicians harnessed their energy to create an aggressive album of 12 songs that defies standard music categories.

It is unusual for an "industrial" band not to have a keyboardist. However, with the recent trend of increasing emphasis on guitar playing, Penal Colony's timing seems perfect. Computer programming provides the industrial edge, without bogging the music down in electronic bleeps. The vocals range from slightly distorted to screamingly evil. Samples begin most of the songs, but seldom invade the songs themselves. They set the tone and sometimes offer a little comic relief.

On the first listen, the album seems to be rather monotonous, due to the overlapping guitars and drums that feel quite machinelike at times. After a few listens, the talents of the band become more apparent, with most songs containing several layers of sound that support the vocals and

fill the space between them.

Thanks to the magic of compilation albums, you may already be familiar with Penal Colony's song "Product" from Cleopatra's excellent *Mysterious Encounters* sampler. The chant-like vocals combine with scream singing, making this song an entrancing roller coaster that kicks you in the ass when the chorus rolls around forcing you to bellow: "Me generation, now you've got a product, and the product is me..."

"Reconciled" is one of the most approachable songs, with its catch line of "What do you do?" As you become enveloped in the music, even singing along with the choruses of the songs, it is easy to let the cynical lyrics escape your attention. "Complacency burrows down like the earwigs that have been waiting." Irregardless, the foreboding mood of the aggressive aural assault cannot be avoided. In fact, I think there is a large audience seeking such an attack, myself included.

This album is for those who like their music angst-ridden and dark, with a live feel. For their freshman effort, Penal Colony have already left several veteran bands in the dust. If they can record music of this quality with a rented ADAT in three days, I can't imagine the next level that they will achieve with their second album. [The Dark Man]

Phallus Dei - Metacrates (Com-For)

The ever changing sound of Phallus Dei has taken another turn

on this particular album. The new EP *Metacrates* features three new songs that represent a more song like format for this band than what could be found in their earlier Dark Vinyl works. The three songs work very nicely, with a new sound to each of them. The second song, "Circles on Circles" shows a slower, softer sound to this band's industrial style. The song is still very good and is a rarity in the industrial world for a band to write a slower song without it sounding completely wrong. Truly a testament to this band's talent. (Com-For, 7 Dunham Pl, Brooklyn NY 11211) [Cipher]



Phauss - GodTPhauss (Silent)

This cd consists of one track that is fifty-three minutes long. It starts very slowly with three minutes of silence. The music creeps in very low at first, then begins to fluctuate as the sound layers begin to appear. Eventually you are caught in the middle of a very chaotic piece of music full of heavy static

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over - Pygmy Children have the class and integrity to carve a large niche for themselves into the elite tech totem-pole. (PO Box 25327, Washington DC 20007-8327) [Misty Dawn]

Rapoon - Raising Earthly Spirits (Staalplaat)

This cd represents the second solo effort of ex-Zoviet France member Robin Storey. The music combines tribal elements along with ambient sounds, which result in a very curious mixture. The music on this album becomes more fascinating and enjoyable the more you hear it. Soft and melodic, *Raising Earthly Spirits* is probably one of the finest examples of industrial trance music. This unique style of sound will hold your attention and still manage to drive you into a deep trance. Highly recommendable music from one of the most conceptual artists in industrial music.

This cd also comes in a cute little wooden box that adds to the total feel of the album. The ornate box and cd are limited edition to a thousand copies. (PO Box 83296, Portland OR 97283) [Cipher]

Reincarnation of the Sun (Dunkel Productions)

This album is supposed to represent the scene of Norway. The way I heard it is they seem to copy American bands and call it their own. This cd profiles seven bands of various styles. The first is Red Harvest. They are a pretty straight rock/punk band that has some flair but is out of place on a compilation

like this. Next is Anstalt. They turn in four tracks of Xorciist style goth techno that is okay at best. Valhall is yet another Godflesh inspired band that goes nowhere. Dunkelheit is truly an exact copy of Ministry. Remy! is techno/industrial in the Die Form mold. Piledriver is another Godflesh type band that is at least interesting. Last, is Humid, which is an exact copy of the Cure. Overall a very cool compilation of various bands that should get a chance. (*Dunkel Productions, Maribose gate 9, 0183 Oslo, Norway*) [Vince Cornelius]

Reptilicus & The Hafler Trio - Designer Time (Staalplaat)

The liner notes to this release, written by Murray Fontana, claim that this creation by Andrew McKenzie, Gi Markusson, and Johann e, deals with moods. I agree, but only to a certain extent. I think *Designer Time* deals more with time itself, as the title suggests. All the music is of course based on time, but here I was very much aware of the passage of it; the actual recorded path of this structured audio time-line. As to any final destination of this sculptured work, it does not really have one. The journey is the beauty here, not any final resolution. In fact, to my ears the journey, more than anything else, is what this cd is about.

The disc is divided into five sections, however it tracks it as just one. The first four sections, although intertwined, are very discernable from each other and can each stand as individual works.

The separation between the fourth and final part is less obvious. The first section, "The Illicit Keyhole," is composed of a multitude of layered drones, hums, pulses, and clicks. These sounds all either start and stop abruptly, or fade in and out to varying degrees and in various combinations. My overall impression of this first part was, strangely, that of a TV nature show featuring little animals that have been exposed to high amounts of radiation, crossed with *The War of the Worlds*. Unfortunately, the only way to understand this analogy is to hear the music. The second and most interesting section, sporting the intriguing title "Wave a Dead Chicken," then floats up over the horizon. It is here that the most unusual percussion and rhythms that I have ever heard start (I doubt that any actual drums were used, though I am probably wrong). The rest of *Designer Time* is constructed by the intricate interplay between sculptured sound layers such as those found in the section, and the trance-like rhythms introduced in the second.

I strongly recommend using headphones when listening to this cd. The fabric of sound is thus allowed to be woven between your ears, where the soundscapes then swirl, dive, and bounce from one side to another, and are everywhere all at once. This collaboration between The Hafler Trio and Reptilicus is a bright light in a dim landscape, and should be added to every collection. [ETL]
Jorge Reyes - The Flayed God

(Staalplaat)

A passage within the cd teaches that Xipe Totec, "Our Lord the Flayed One," embodies life emerging from the dead land. The cycle of nature is explored on Jorge Reyes' new recording. This is Incan/Mayan temple music, peaceful, yet with a sense of anticipation, a few steps up from what you might hear in The Nature Company. The album is best taken as a whole, rather than as individual tracks. First we hear the sounds of a flute and rainstick. Tribal drums are struck, water runs, chanting begins: an invitation to an absent god. The beat begins to pick up. One can picture natives dancing around a fire. Then, quiet, the sounds of nature again take the forefront. An owl hoots, other birds peep and caw, someone or something is breathing - Xipe Totec has arrived! Their ceremony continues in celebration. Jorge Reyes succeeds here in creating an unified, pleasurable listening experience. (*Staalplaat, PO Box 83296, Portland OR 97283*) [Richard Allen]

Schloss Tegal - The Grand Guignol (Artware Products)

This is one of the most disturbing creations of music I've ever come across. Schloss Tegal are two obviously disturbed minds endowed with programming genius. The cd is produced in Germany, but Tegal Records is in Kansas; the last place one would expect to find people with visions this bizarre.

Grand Guignol n:

Your Aggro Industrial Record Label!



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the blitzkrieg mixes

Remixes by Ministry Engineers;
Keith 'Fluffy' Auerbach, H. Beno, & Mathias Black.

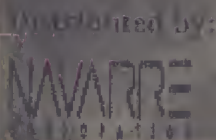


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Drama that emphasizes the horrifying or the macabre.

This is an accurate description of this cd, a drama of sex, violence, murder, fetish, and dark places in the human spirit. (All that fun stuff) The liner gives us more details regarding the contents - sample - "Among the subjects treated in this work are: Sexual instinct... Sexual perversions in seniles due to impotence or dementia... Coprolagnia [huh?]. Lustmurder mutilation of corpses..." and many, many more! Of the 10 tracks, I feel inclined to detail one specifically - a ghastly piece called "Certificate of the Wound," which incorporates masculine screams of pain with the sound of whips and metal clankings of no small violence. The eroticism is apparent in all its sado-masochistic glory, but taken a step further than probably most fetishists would be truly comfortable with. The most awful and intriguing point of note on "Certificate..." is the focal sound of the track; a hideous death rattle put on a loop that chokes its way over low harmonics in the background. Man, it's gruesome!

Each track is laden with mutterings and samples of various voices making bizarre references to razor blades and other uncomfortable murmurings. The entire thing roils and howls through a charnel chamber of unsavory delights. This is definitely a great sex/torture fest. I think if I listened to this and Entre Viffs in the same twenty-four hour period - hmmm... I think it's best to keep those thoughts to myself at the risk of tarnishing my reputation. [HA.]

Oh, and this is also a great cd to put on when the Bible-thumpers come calling door to door - trust me, they won't knock. (PO Box 442081, Lawrence KS 66044) [Misty Dawn]

Scream Bloody Murder

Truly amazing and fun new wave/industrial. Combines Thrill Kill Kult with Human League to give you some decent fun with your distorted vocals. This three song demo gives you a feeling of a great band and hopefully a cd full of this kind of stuff won't be far behind. "Big Strong Man" is bound for industrial dance clubs. "More Power Sex" and "Cruelty Time" are also worthy of a dance floor. A true find! (PO Box 2945, Dayton OH 45401-2945) [Vince Cornelius]

Screaming Mad George & Psychosis - Transmutation (Ecstasy)

Probably THE BEST industrial/gothic cd ever. The band is made up of Screaming Mad George (make-up effects artist/director/musician), Lisa Lowe on vocals, and Mark Setrakian on various synths and samplers. George adds vocals and guitar for his part. From track one to eleven, this cd never lets up in its task to totally submerge you in electronic goth. The whole cd is given a really creepy feel thanks to Lisa and George's vocal presentations. Her vocals are beautiful and contrasted by the electronics. His are delivered Peter Murphy-esque. Truly Halloween on cd. [Vince Cornelius]

Shallowhead - Mindrape

In the day and age when NIN clones can make big press, it's nice to hear a truly original-sounding band. Shallowhead are that and more. Part of Seattle's NEC, these guys have a niche gutted out of the world for themselves. There is a definite Peter Murphy influence in the growling vocals of S&M, and the instrumentation ranges from the isolated synths of early goth, to the metallic grind of the heaviest death bands. When I tried to call them, their phone was disconnected, I can only hope that Shallowhead itself is not suffering that same fate. (8620 23rd Ave NE #8305, Seattle Wa 98115) [Leech]

Shotgun Messiah - Violent New Breed (Roadrunner)

Can you believe these farmer poodle-haired, Glam-metal scumbags are trying to peddle this trash as an industrial release?

It is indicative of how far we've fallen, that childish, posey piffle such as this is being accepted in the post NIN playground of torture tech. It is no more absurd than Ministry's *Psalm 69* being accepted as anything other than a hi-tech heavy metal release. Not content with throwing ex-goth and thrash banalities at us, we now have to contend with ex-"cock-rockers" convincing us of their cyber validity. It is all very sad. Very "Billy Idol" - the absolute enemy.

If you thought Idol's *Cyberpunk* monstrosity was bad, wait till you hear these pinheads! Brain-dead rock-chicks garbed only in Mondo 2000 threads, jock-strapped biker dudes riding around with virtual reality helmets on, air guitar playing to *Pretty Hate Machine* and... Skinny Puppy remixing Motley Crue. The last statement is tragically true, and ideologically linked to the release of worthlessness and such as this.

Now that industrial-cyber is a new sub-genre of hipness, and the in thing for the emperor in his new clothes, I think it's time to jump ship. When we hit rock bottom, the coffee is brewed and it's time to take a rain-check and move on to something slightly more challenging instead.

The absolute nadir of your scene. You know what to do. What next, Kiss releasing Kraftwerk covers? Midi, how long can you go? [Andy Morrison]

Skrew - Dusted (Metal Blade)

Good thing I listened to the whole album and didn't throw it out the window like I wanted to after listening to the first four tracks. I finally got to the "heavy industrial hardcore shit" that the onesheet was talking about. Take this album, Skrew's second for Metal Blade, and divide it into Part A and B. Part A for all you metal heads and Part B, starting with "Jesus Skrew Superstar" down to "Godsdog," for all you industrial puppies. Although they do have influences in both directions, it would be nice if the hybrid were evident within the songs themselves. The last six songs are absolutely the stand-outs here, too bad the others are not. (Metal Blade Records, 2345

Erringer Rd Suite 108, Simi Valley CA 93065) [Lena Holub]

Sleepwalk - Immortal Disease (Rising Records)

This is the first full cd from these two guys out of Berne, Switzerland who describe their "style" as "Depressive Body Music." They have a definite talent on a smaller scale, but should not yet try to compete with techno-industrial giants elsewhere. Basically, their sound is real synth-y and undeveloped, reminiscent of eighties Euro-bands. The lyrics are simplistic, and sound a little corny, but that may be due to translation problems (e.g. "I'm the killer in the psych hospital, but I'll come back to kill you all.") The production quality of the cd itself leaves a bit to be desired - a little cheap sounding, really, which doesn't help the general presentation of the music. I have to applaud the effort that Sleepwalk has obviously put into this, as a young band, and I think with a little more experience and an expansion of ideas and instruments, they could do a lot more. For now though, the novice factor is pretty apparent and this is not the most satisfying cd for the discerning listener. (Sleepwalk, Oliver Spring Blankweg 27, CH-3072 Ostermundigen) [Misty Dawn]



Sofia Run - The Dignity of Folly

The running themes here are insanity: "I got a crazy Angel desire for madness" ("Welcome"), "Love to hold you if I'm sane" ("Nothing Lost"), "Like I want to hurt you but I go insane" ("Never"), and hearing: "Why are you making noise" ("Toy"), "If you dare repeat those words I heard" ("Angels, Etc"), "but everything we do is hear" ("Harmonics"), "I can hear above the noise" ("Nothing Lost"), "I Don't hear it" ("Fatal Mist"), "Hear no echo feel don't cry" ("Run Take Go"). I don't know why I picked up on these words or ideas, they seemed to subtly hint at importance - or maybe I just miss school...

Falling under the term "gothic," Sofia Run of course has the token references to graves and madness, but they aren't by any stretch a token goth band. They may borrow early Cure's guitar sounds ("Welcome"), but with voices like Denny's (beguiling with and without treatments, almost feminine at times) and Bernadette's (on "Angels, Etc" she sounds like Teri Nunn of Berlin) and the mellow singing of a violin, SR are a really promising new band out of NY.

The whining of the violin is eerily enchanting and adds life

to what might almost be dull on "Toys." "Harmonics" begins with a musicbox sound and Denny's echoey treated vocal, then falls into a standard refrain... returning to the unique but familiar queer-ness first introduced. The Latin tang of "Room 21" is filled with a tragic pang, reminded that goth can't be too festive. The interlude in "Nothing Lost," with vocals telling over a slight static background, is intriguing. In fact, at the beginning of the album, I was wishing I could hear Denny's voice more clearly, and in "Never," he really belts it out as a victim of domestic violence. The final track, "Run Take Go" is a choppy, whispy, shouting testament of the insane... gives me a shiver. This last song, "Harmonics," and "Angels, Etc" (which includes an old recording of "Oh Yes We've Seen the Muffin Man") are my three favorites, but the album, as a whole should definitely be checked out. (PO Box 656625, Fresh Meadows NY 11365, 718-740-3430) [Char]

Sound Theater - There is A Secret Garden (Realization)

This cassette is composed entirely from sound bites and blips stolen from Speak and Spell. The sounds have been taken, remastered, and put together in a very nice musical piece. On the surface, this concept seems a bit dry, but the recording moves quickly and leaves you no room not to truly enjoy all the music being presented. The sound bites have no real Speak and Spell sound to them, being totally manipulated to the point of sounding totally original. The music moves up and down in a nice pattern rhythmically. It is definitely worth checking into. (9452 Telephone Rd #116, Ventura CA 93004) [Cipher]

Spectral Laughter - Opus 1

When I saw the cover to this tape I thought, "Oh no, here we go with another death metal band," but once again I was proved wrong by the contents of the tape. This is a very stylistically diverse tape with both instrumental and vocalized tracks in a generally atmospheric style. The feeling I got from this was like a low-budget horror movie soundtrack with a drum beat. While, for the most part, the music is pretty decent, there are some significant problems that are quite damaging to the band overall. First off is an over-reliance on movie dialogue samples from the *Halloween* movies. Now, I love those movies as much as the next guy, but they've pretty much been sampled to death. Since these don't really seem to have any inseparable connection to the song content, they could easily replace them with something from a more obscure source. Secondly, and more importantly is that at least two tracks which don't feature programmed drums (most notable "Wrapdmoovmint") are ruined by an appallingly sloppy drummer. Real drums can add an undeniable energy to any track, but only when done well. Unfortunately for Spectral Laughter, this makes them come across as a bunch of kids rehearsing in their parent's

garage instead of a professional band. (Greg Watkins, 4513 Conley, Odessa TX 79762) [Shear]

Spell - Seasons In the Sun (Mute)

Seasons In the Sun is a collaboration between arch satanic, noise deviant Boyd Rice (whom you should all be familiar with) and counter culture chauntresse, and all round heroine Rose McDowell (oh, the sickness of true love). It is a collection of famous and in-famous fifties and sixties tragic love song covers, that all ride along with an under current of death!

Spell represent the dark underside of the sixties dream. They bring to mind the Manson Murders, Altamont, Lucifer Rising, bad acid and the decapitated Jayne Mansfield. When you combine the morbidly innocent-dulcet tones of Rice with McDowell's angelic invocations, the result is a marriage made in esoteric heaven. Rice has found his dream date to croon all those cheesy girl loses boy tunes that he's spent his deviant life collecting. This is a true labour of love for all who participate in its hazy delivery.

You want seduction? Well take the theme song from 60's satanic classic "Rosemary's Baby" (Lullaby), delivered with dream-like innocence from Goddess "Rose." The undercurrent of psychedelic evil streams through the lovingly interrupted "No Blood In Bone." "Stone Is Very Cold" is an icy, spellbinding piece of evocative incantation and who could deny themselves the kitsch joy of the title track itself, wherein Mr Rice lays his black heart bare?

This is a recording of startling purity in a landscape of sterility. It's a unique (bad) trip through a territory long forgotten, and possibly the most sincere statement this duo have ever committed to vinyl.

Quite unlike anything they've ever touched before, *Seasons In the Sun* demands listening. A candy tinged kiss from the lips of a fallen angel, it's love incarnate.

Get the fear, and remember "Never say never to always!" Rise! (Andy Morrison) **Sphere Lazza - Incinerate (Arts Industria)**

This Florida duo states that they produce "intelligent electronic body music in the vein of the mid-eighties Wax Trax sound." That's exactly what they deliver. Distorted vocals, political lyrics, sequenced rhythms, and samples in all the right places. Well done but not breaking any new ground. (Arts Industria, PO Box 4142, South Bend IN 46634-4142) [David Reglin]

Andre Stitt & Daniel Biry - Working on the Bypass (ND)

This album contains spoken word performances by internationally renowned performance artist Andre Stitt. All tracks were recorded live in one take with no overdubbing used in order to create a true spoken word atmosphere. The music used on the album was composed and performed by

Daniel Biry. The album combines both spoken word and music in an exceptional manner with neither the spoken word suffering nor the music compromised. The performances range in subject matter and interest all sounding different from the rest of the album. This compact disc is accompanied by a booklet containing the words of Andre Stitt that are used in his performances. (ND Recordings, PO Box 4144, Austin TX 78765) [Cipher]

Stone Glass Steel - Industrial >>Icon<< (Typetoken Records)

One man band Phillip Easter proves on this release that not all industrial noise bands have to induce headaches. This 71 minute cd is chock full o' ethereal experiments in sound manipulation. Many of the pieces brought to mind the stark black and white images from the world of David Lynch's *Eraserhead*. Traditional musical elements occasionally appear, but they are usually looped bits of orchestral performances providing just another rhythmic base to the constant ebb and flow of sound. Easter also wisely keeps the lengths of these pieces out of the endurance-test lengths some ambient bands strive for. As it is, each piece is like a vignette in a collection rather than a full-length epic-to-end-all-epics. "Flickering Device" sounds like walking through the hulk of an enormous, abandoned space freighter past machines with forgotten purposes. "Factory Mode (Interpolating the Mentor)" brings you to a warehouse full of machines late at night that flick themselves on when no one is around. As you can see, this collection is extremely evocative and stands up to actual listening unlike many ambient groups. Also included on this cd is *Interact No. 1*, an EP of songs constructed entirely from sound sources contributed by listeners. Truly interactive music. So, if you're looking for something to relax to at the end of the day and SKIn Chamber just ain't doing it for you, I encourage you to check out Stone Glass Steel, your machines will thank you. (Typetoken Records, 1211 Arlington Place, Warrensburg MO 64093) [Shear]



Strafe FR - Moor (Staalplaat)

From Germany comes this remarkable duo who weave a web of strange Gothic sounds to revel in. There are some twenty short and melodious tracks on this cd, each with a depth of sound and prismatic moodiness that brings to mind a strange hybrid of Sisters, Siouxsie,

Dead Can Dance, and ... Nina Hagen. (Okay, that sounds a little farfetched, I know, but it's glorious!) A soaring female soprano "guest" vocalist sings and wanders over, around, through, and under an amazing cacophony of church organs, harpsichords, and electric guitars played with violin bows. The diversity of instruments is impressive and fanciful: "sheet metal rubbing against E-guitar, a long swinging wire of steel, Nepalese sarinda, harmonium with treadle," to quote the liner. What is so amazing, however, is the orchestration of all these odd instruments into such a harmonious and delicate noise. Even the "young turkeys" and "sick sea lion suffering from gobbled up fish" sound romantic and dark within this realm of music. There's some interesting takes on percussion, using kettle drums, steel tubes, and footsteps. Quite a few of the tracks are strangely danceable, as well, in a kind of graceful, experimental Peter Murphy way. Luscious - a sibilant, many faceted whisper by the candlelight of dark-haired apparitions and vampiric angels. I rarely say anything like this in a review, but I fell in love with this cd and encourage any Goth enthusiast to buy it and love it and talk it up. (Staalplaat, PO Box 83296, Portland OR 97283) [Misty Dawn]

SubVersion - Damaged Gods

I didn't like this one as well as the first tape John Koviak put out. Maybe he's getting too close to the Peter Murphy vocals, maybe the music is getting too dancy, too upbeat. I liked the slow drag and depths of *Metamorphosis*. *Damaged Gods* is aiming for a club hit. "Tragik Bride" is probably the only track that could grow on me, even with its border-cheesy lyrics: "Don't take your life, be my wife." "Memories Remain" calls to mind early 80's synth groups ala early Berlin, Soft Cell etc, and hints back to the previous album, but it can't redeem this release. Plus the fact that you only get 6 songs makes it seem like you were either jipped or spared. Who decides? (SV, PO Box 242, Glendale CA 91209) [Char]

Swamp Terrorists - Combat Shock (Re-Constriction)

With two import releases already under their belt, this duo from Switzerland is finally given some decent exposure through Re-constriction. *Combat Shock* gives us the guitars and growling vocals that KMFDM has become so well known for, without sounding like a rip... or having to say their name in every other track. The lyrics are almost romantic - on "Right Here," they talk of angels crashing to earth and "Liberator" shows us "viscid rain - dim clouds - so what" (I did say almost romantic - the landscape isn't overly lush) The musical integrity and originality is intact here. The drum tracks are concise and have a funky edge to them - and are not strictly machine produced. On the hook track, "Comeback," the skilled live drumming becomes subtly apparent and effective. "Comeback" sports two remixes, the "blot" remix espe-

cially suited to club exposure - eleven minutes of high energy movement with a techno bent - and the 'edit' version plays with a slappy baseline. Distorted guitar power chord successions are orchestrated wisely, and are thankfully short in the heavy metal riff department. The vocals are stand out, delivered with an almost rap quality, and I think this is a powerful voice that can work under effect or not. As par usual, Chase has made a wise decision in promoting Swamp Terrorists. (Reconstruction, 4901-908 Morana Blvd, San Diego CA 92117-3432) [Misty Dawn]

Swans - The Great Annihilator (Invisible)

The Swans first effort since 1992 proves that their lime was well spent on hiatus. *The Great Annihilator* shows every side to the ever changing face of the Swans. This 68 minute, 16 track work sums up just about everything that makes the Swans such an incredible force in the music world. If you are at all a Swans fan, this new album will push you go beyond the limits of audio enjoyment. Lyrically, this album shows the true genius and writing power of Michael Gira. The lyrics have true literary force from the eerie conceptual mind of Gira. The music provides the awesome energy that the words contain. Every song is perfect in form and presentation. On this album is the studio version of "Mother's Milk" which first appeared on the 1993 live release *Omniscience*. In addition to this eagerly awaited track, *The Great Annihilator* provides other slower tracks that will put you in the somberest of moods. This album also provides sheer power tracks such as "Mother/Father" and "I Am the Sun" that prove the Swans still have their harder edge that was more prevalent on their earlier albums. This album is simply a must have for any real music collection. [Cipher]

Tchkung!

Listen up, kiddies, because this is a band that deserves your attention. Hailing from the musical wasteland of Seattle (insert your own Stone Temple Pearljam joke here...), this ever-evolving conglomerate (they usually have no less than 7 members) of extremely talented musicians have produced a startlingly original release that blends subtle elements of gothic and post-punk with mind-numbingly complex percussion tracks. Most of the songs center around tribal drumming with metallic augmentation and occasional ethnic elements, bass, a male (harsh shouting) and female (impassioned Middle Eastern wailing) vocalists, and sometimes violin. The results are indescribable. The band is extremely politically-oriented, but can still be enjoyed for those of you not interested in hearing Consolidated Part 2. If you are interested in the politics, however, the extremely well-written lyrics are very worth your while. "Born in a Barn" attacks Christianity and uses talk-show samples to hilarious effect. "Conspiracy Job" is a loud bass-driven protest against

labor exploitation. Yet another tune has group call-and-response vocals reminiscent of the traditional slave songs of the south, but this time the slaves are the workers fed up with being exploited by an uncaring political machine. A very worthwhile release. The drumming is dead-on and precise and the pristine recording quality makes for a very convincing "you are there" sound. If you are in the Seattle area, look out for live performances from Tchkung! which involve fire-eaters, on-stage piercing, and a fairly heavy amount of audience participation in addition to the already wonderful music. (1202 E Pike, Dept 949, Seattle WA 98122-3934) [Shear]

Tatsuo Furudate - Macbeth (Japan Overseas)

This album represents an experimental soundtrack to the tragedy of Macbeth. It is organized into three tracks detailing the three acts of the play. The music varies from stolen soundtrack footage, tape loops, an actual recorded sound. The variations in the songs present the listener with drastic mood swings, excitement, and remorse. The subject matters in the tragedy range from the sinister of the three witches to the lovely beauty of Lady Macbeth.

The second scene in the first act has a powerfully sung low set that puts chills down your spine as you become drawn to the mysterious haunting song. Truly inspiring with a dream-like quality, this particular piece will have you not moving an inch. The sound quickly changes into another scene leaving you just enough time to truly enjoy it before moving forward.

As the play reaches its climax, so does the music. Rash sounds of violence and anguish fill the third act, along with a beautiful forest piece to represent the actuality of the play. This album not only represents a beautiful effort on behalf of the performers, but in addition a very complex mixing and editing effort. (Japan Overseas, 6-1-21 Ueshio Tennoji-ku, Osaka 543 Japan) [Cipher]

THD Mechanical Advantage (Cleopatra)

Haunting is a good way to describe the synths in this number. Stereo jerking samples do battle with growling vocals, both competing for your attention, layered to undaunting levels of industrial audio. The weakness is that this is second generation creativity. Someone familiar with industrial dance will probably tell you that so & so band did something like this before. Nothing in the mix really stands out too dynamically, making this background music as apposed to the soundtrack to a dance pit onslaught. [kacs]

This Ascension - Walk Softly, A Dream Lies Here (Tess)

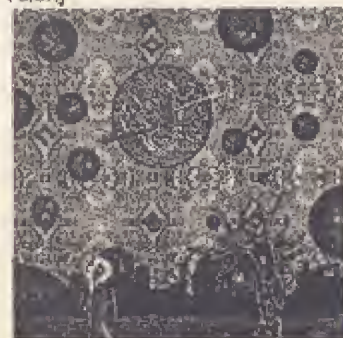
The gigantic sounding prelude of "Adonis" greets the listener to the shooting star in the heavens sound of This Ascension. The first words of the songstress are "Where are you going. Are you scared" and she makes it seem like she'll lead you through it all,

she'll hold your hand. Dru's lyrics are the most intelligent, poetic ones since I can't remember when. Her full vocals carry these words as the music swirls around them. I hate the production on this album though. Everything is muted - live, this band is bursting with sound, layers blaring at you. Here, we hear the tapping of the drums - which are deep and sturdy otherwise, the guitars and keyboards tiny and alone - as opposed to their encompassing and melodic flow, and the bass just hanging out - instead of complimenting the others. I don't know why this happened, but I have the album to recall the live performance, so don't be fooled by this muted recording - this is a really good band. (Tess, Box 206, Santa Barbara CA 93102) [Char]



THUD - Vagina Power b/w Car In Car (Disco Product)

Two artists are represented on this homemade, unprofessional, experimental cassette. Each contributes a fifteen-minute-plus noise track. THUD's is virtually unlistenable. It starts with what sounds like a bunch of radio stations stuck together, and devolves into swashes of feedback for feedback's sake. Car in Car is better, starting with noise and then developing into an evil rain forest of thunder, rain, crickets and streams. Still it sounds like a first take. This could have been worse, but not by much. (PO Box 4596, Arcata CA 95521) [Richard Allen]



Ticket to Wonderland - Dream of a Purple Turtle (Energy)

Energy is a label to be recognized and looked into by anyone who craves seriously unique and excellent music of the Euro-Tech variety. Ticket to Wonderland has a fluid, multi-layered sound that continuously reeks of style and class and excellent production. The synth-sounds are reminiscent of a less edgy Bigod 20, carrying the same up and rhythmic danceable

ministrations of Talta and crew, but without the angst and throat shaken vocals. (And maybe a little less of the camp.) Dream... has a refreshing quality of newness and progression that ultimately makes for very enjoyable and wonderful music. Melodious, quiet vocals over drum, keyboards, and synth, masterfully arranged and presented, into an awesome tech/industrial force. The last few tracks are even brilliant instrumentals, standing on their own amongst the ranks. If you admire X Marks the Pedwalk for musical talent and innovation, or Bill Leeb's skill in sound, or Bigod 20's pure, clean tech dance, then here's your hybrid of these elements, and worked into a killer new unit, worthy of everyone's attention. (Energy, PO Box 1506 S-22101 Lund Sweden) [Misty Dawn]

Tit Wrench - OK You Homos... Out of the Car (Vinyl Communications)

As if the band's name wasn't good enough, the juxtaposition of this album's title with the cover painting of a traffic cop pulling over two little boys in a toy car offers further evidence of this band's twisted sense of humor. This cd starts out with "Ex-Mutant," a harsh industrial metal track with chugga-chugga guitars and impossibly fast drum machine. From there, the assault continues mixing sampling with guitars and vocals blurred beyond recognition with distortion. If you don't have the liner notes for reference, you might never notice the sick sense of humor these guys exhibit on songs like "Sausage People Rule" until you reached the track "Need Another Seven Astronauts," which uses samples of the Space Shuttle tragedy and then melds into an unlisted 6th track that mixes obnoxious female laughter from some fifties movie with a twisted Creedence Clearwater Rivival snippet and other random dialog. It is here that things totally shift gears. From this point, we are graced with dozens upon dozens of unlisted tracks of bizarre sample manipulation that have so little to do with the demi-metal that opens the disc, you wonder if you're even listening to the same band. Worth the price of the disc alone is the cheesy sixties version of the Oscar Meyer Weiner song. An extremely weird album from an obviously talented, obviously sick band (if the early tracks didn't prove that to you, the sample from a Journey song in one of the later tracks will convince you of that...). (PO Box 8623, Chula Vista CA 91912) [Shear]

Trance In Your Mind (Cleopatra)

Despite the involvement of Spahn Ranch, THD, and Claus Larsen, this compilation is bland, virtually without variety, a poor introduction to the field of trance. Most songs settle quickly into repetition instead of using length for development. The tone is similar to that of Death Rave 2000, but the tracks are less compelling. Light samples run throughout. Notably for their weariness are the endlessly looped "oh yeah" and "fuck

you" quotes of Dr Baker. Only Koxbox's "Acid Vol 3" impresses, with its spacey effects and mid-tune percussive change. A waste of money and time, this cd is better left on the rack. [Richard Allen]



Trans Slovenia Express (Mute)

This collection plays homage to the electronic pioneers known as Kraftwerk, although at times I couldn't make the connection. Some songs serve as great covers of musical classics, while others offer fresh interpretations. Their Slavic voices translate extremely well to this brand of Teutonic music, with its machine-like digital tones and '80s simplicity.

Coptic Rain's interpretation of "Robots" kicks ass. Picking up the pace, adding extremely heavy guitars and the familiar quote from the film Hellraiser ("Jesus wept"), the "Robot" is completely transformed into mutant killing Sentinels from The X-Men comics. The female lead singer's angry, distorted voice carries the song with a dark authority that Kraftwerk surely never could have foreseen when they wrote that song years ago.

"Radioactivity" by April Nine is haunting, with ghostly female vocals flowing between the crisp beat and bell-like synth ditty. Z-Entropia's rendition of "Antenna" grabs me with its stark sounds and monotone voice. It is a lively yet depressing song that forces the listener to ponder if being the "antenna" is a bad thing. "Man Machine" by Streinikoff is a heavy guitar-driven cover that drives on home with Ministry or Schnitt Acht intensity. The militant version of "The Model" by Demolition Group adds a dash of punk energy to the cauldron and drums up a very lively rendition of this classic.

In all, this compilation is a desirable tribute to a mythic band that offers fresh interpretations to songs now commonly referred to as classics. The young upstart bands from Slovenia hold their own against the rising bands spread throughout America. (Mute Records 212-255-7670) [The Dark Man]

Tubalcain - Left (Funky Mushroom)

This happens to be the most eclectic array of songs I've heard on one album in a while. This six song "mini-album" by Tubalcain has you asking "What's next?" from one track to the next. In addition, Athan Maroullis' voice (remember him from Fahrenheit 451?) meets the challenge well. From a ballad ("The Morning") to

the industrial "God on the Tongue" to the funky "Andy Warhol," by David Bowie, Tubalcain surely has their eggs in more than one basket and frankly, they pull it off with intelligence and sonic excitement. (Jonathan Ment, PO Box 100270, Brooklyn NY 11210-0270) [Lena Holub]



Virtual Energy Vol 2 (Energy)

Eight artists are represented here with two tracks each. This is a welcome approach, as it gives the listener a reasonable idea of each artist's sound. The comp, however, is uneven. Pouppee Fabrikk is guitar-driven hardbeat; Cultivated Bimbo is hip hop industrial; Inside Treatment is strobe light breakbeat; Ticket to Wonderland is bass-heavy trance. But Elegant Machinery is electropop in the Depeche Mode/Cause and Effect vein; and S.P.O.C.K is Trekkie electropop, only for the diehard. Devoid is a standout, with industrial synths, a rock beat and a gothic flavor; no surprise, since the group features drummer Rob Stroud (Sex Gang Children) and guitarist Tim Brichenon (Sisters of Mercy). Scapa Flow is also recommended - this group spiced its mix of industrial dance with tongue-in-cheek lyrics and play theatrics. "Shell of Sanity" contains a fun yell of "Owl My brain is burning!" Overall, the weak tracks outweigh the strong on this compilation. (Energy Records, Box 1506, S-221 01 Lund, Sweden) [Richard Allen]

John Waterman - Calcutta Gas Chamber (ND)

This horrid piece of music was inspired by John Waterman's trip to the gas chambers inside of Calcutta India. Using actual sound effects found inside the gas chambers along with other samples, John Waterman creates a frightening illusionary world. This complex work that was two years in the making has a unique style not found in common industrial music. *Calcutta Gas Chamber* features pure electronic sound and manipulated samples mostly in the white noise generated spectrum. Waterman has created chilling music that will send fear through your body and leave you wondering if you really can handle anymore. The ideal format for this twisted piece of music is stereo headphones, if you feel you can handle that much of pure terror. This music is recommendable to anyone that is not light-of-heart and can tolerate pure sound manipulations. (ND Records, PO Box 4144, Austin TX 78765)

[Cipher]

Where I Wake Warm

This five song independent cd is a lush, swaying listen. Self-described as "hypnodelic," I equal it to Sky Cries Mary on sedatives. The jangly guitars get annoying sometimes, but the soft female vocals balance the effect. None of the tracks stand out as either terrific or horrendous. If you like Lush, you'll enjoy this. Not a bad start. (129R Kingsland Ave, Brooklyn NY 11222, ph: 718-388-3919) [Char]

Whirligig - Demo-Lition

There are two different styles prevalent on this cassette release, one works better than the other. First we hear the British-Goth influence of "Terminal" which is quite good and definitely the stand out track here. The song draws comparisons to Bauhaus and Red Lorry, Yellow Lorry. "Siren," an instrumental, is also really cool, yet the anger driven "The Golden Rule" doesn't quite hit the mark of its socio-political industrial attempts. The distorted vocals and Ministry-esque beat on an interesting cover version of Black Sabbath's "Sweet Leaf" asks for originality. If Whirligig pursues its stronger side of musical expression, I expect an excellent solid release. Give them a lition. I just had to say that! (PO Box 146, Oak Creek WI 53134) [NC]

White Stains - The Somewhat Lost Horizon (Staalplaat)

According to the liner, the five tracks on this cd are soundtracks from films, apparently shorts or animated works, by Carl Abrahamsson, who is also one half of White Stains, the other half being Thomas Tibert. I'm intrigued to see these films, because the music is so well done. It has an almost Delerium-esque quality to it, with a sense of taking the listener inside or away to a different place. The titles of the tracks are poetic, "Soft Explosion" and "Pyramidos" being two, and the sounds produced are the same.

On the first track, "Soft Explosion," echo drops and tinkly bells are rhythmic and pretty. Track three, "Nela Chela," is a sad and somewhat spooky piece, lonely and droning. The second track, bearing the name of the cd, is the standout. It boasts large melody keyboards and a layered and building percussion that's somewhat random. The mechanical rhythm brought visions to mind of the machines in *Charlie and the Chocolate Factory* - (on acid) - and a circular "boinging" sound made me think of a slinky. (Excuse the descriptive "boinging," but that's really what it sounds like!) After it lulls you into a dreamy, complacent state, it suddenly accosts you with a heavy layer of distortion put on the happy little percussion refrain. Very well executed and Impeccably thought out.

The Somewhat Lost Horizon is one for the more ambient set, caught somewhere between Delerium's *Spheres* and radio static. (PO Box 83296, Portland OR 97283) [Misty Dawn]

Wumpscut - Dried Blood (Discordia)

Of all the new industrial bands winging their way over from Germany and the other nearby regions, Wumpscut is my favorite. And "Black Death," the first track on this 5 song EP, is the most original industrial song I've heard all year. The song begins with Aleta's wonderful female voice speaking in French over a light synthesized beat; then a dark male voice sets in, growling, "Make by body burn." The music builds percussively, then topples into an all-out hardcore guitar attack before cutting back to Aleta. "Body Parts" features crunching drums, distorted noises, echoed whispers, and a shouted, distorted, full frontal vocal assault. Remarkably, "Funeral Diner" combines a march tempo with an Italian flavor. What an amazing release. Enthusiastically recommended. (c/o Ratzinger, Luitpoldstr 32, 84034 Landshut, Germany) [Richard Allen]

Wumpscut - Music For a Slaughtering Tribe (VUZ Records)

Ah, that ever so lovely tectonic electrotekno hardcore sound, how I love to hear the tortured sampled screams of dying women who seem to be thoroughly loving the experience. If you enjoy the like of Leaetherstrip, Bigod 20, X Marks the Pedwalk, Yeht Mae, and that whole Zoith scene, then VUZ Records is your next stop. Wumpscut even thank Leaetherstrip/Klute master madman Claus Larsen on the back of this cd. The songs are diverse in sound and each one leaves you screaming for more. The disc's best moments are the grinding "Koslow," which asks the question, "How do you feel... when... are about to rape your sister?" Well, nobody ever said that these Dutch/German/tectonic types were politically correct. (Take Psychopomps "Daddy's Girl") But, hey, what better way to explore the imperfection of humanity than to dwell on that which disturbs the most people? The next track, "Fear In Motion" features some really cool, albeit occasionally unemotional female vocals. Female vocals are something that have really been overlooked in the scene, and I salute anyone smart enough to attempt to change that. VUZ Records don't have a US distributor yet, but they're still looking. (VUZ Records, Postfach 170 116, 47181 Duisburg) [Leech]

X Marks the Pedwalk - Air Back Trax (Zoith Ommog)

Only recently have X Marks the Pedwalk begun to receive the attention in America that they have long enjoyed overseas, thanks in great part to Cleopatra's release of their music here. *Air Back Trax* is a good introduction to the band's earlier work, which is rougher and denser than their modern output. At their worst, X Marks the Pedwalk can be repetitive to the point of tedium, with one or two synth patterns repeated throughout a song. But at their best, layers of keyboards are com-

bined with proficient programming and seductively rasped vocals to produce intriguing, engaging music. The highlights of this release include "Solitude," "Abortion," and the twin mixes of "Abattoir." Many of today's artists learned from the example set by this group. Here's your chance to see why. (Zoith Ommog/Research Music, Norsk-Data-Str 3, 61352 Bad Homburg, Germany) [Richard Allen]



Xorcist - Phantoms (21st Circuitry)

Here with the follow up to *Damned Souls*, we get: new remixed (another version of "Bitches") and unreleased material on *Phantoms*. After having my fill of listening to Xorcist, one of the slightly dancier EBM contenders, I was left bored. As is becoming increasingly common in this genre, the art sounds lost in the technology. Trying to find anything inspired, innovative, or even "quirky" is very hard. As shitty as it sounds, "wouldn't it be cool if sex and horror samples looped over a dance beat" are the prevalent cliches found in Xorcist's music. In fact, this review is a cliché - negative, irritating, old.

On the positive side, Xorcist has the technical aspects down very well. You can dance to this. For those of you who cannot get enough EBM, you will not be disappointed. This greedy reviewer wants more. I'd like to see Xorcist take more creative risks. There is too much unrealized potential. [B+D]

yelworC - Blood In Face (Semaphore)

yelworC is the less aggressive parent group of amGod. This 5 song EP contains two alternative versions of songs from their *Brainstorming* cd, plus three new tracks. The driving beat of *Blood In Face* is supplemented by an evil voice, choral samples, and a mood of danger and action. "Soulhunter" (also found on the *Moanraker* comp), brought to mind the Highlander movies, with its comic book style, exclamation point lyrics and pauses for narrative samples. In the extended version of "Sacred City," a spooky, air-washed beginning leads into spoken words, programmed drums and a chorus of "Revenge!" The lyrics are sometimes hard to distinguish, but a lyric sheet is provided. Not as good as the full album, but worth getting for the remixes. (Celtic Circle Productions, c/o Alfred Kaenders, Grunewaldstrasse 36, 47608 Geldern, +49 (0) 2831-87264, Germany) [Richard Allen]

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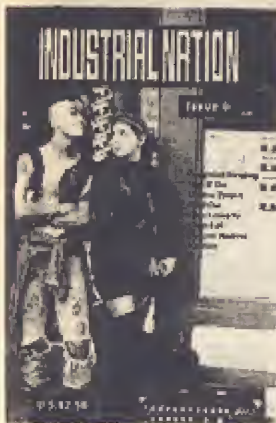
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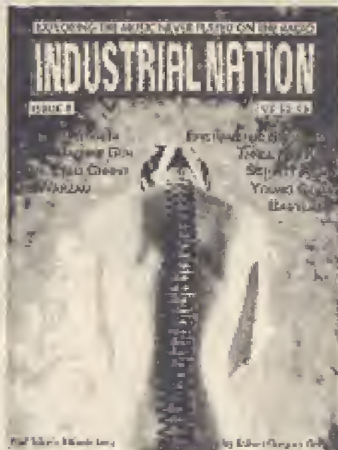
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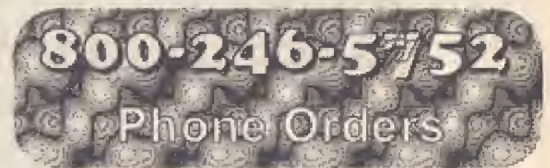


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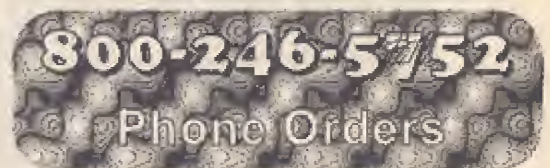
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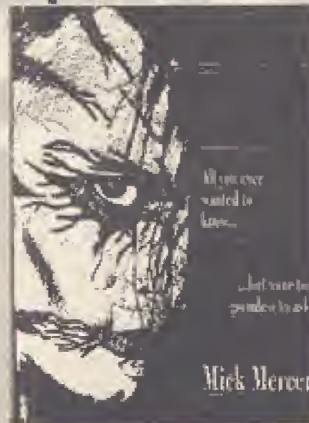


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The information super-highway is a buzz around us. Recently a trade show in Las Vegas showed the latest

By Brian McNelis

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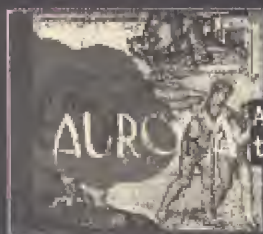


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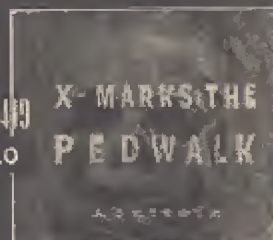



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Aaron Johnston: A tight bond between gothic culture and industrial music has been going strong for over a decade now. Do you support this union or would you rather do without it?

Eric Powell: I would rather do without it, personally.

Jeff Taylor: There goes half our fan base.

Eric: When we play clubs with an industrial/gothic theme, the goth people call us "jock rockers". I don't want to sound like a separatist, but when we play half the goth crowd just stand around and the other half call us assholes.

AJ: You have a new album coming out called Skin. How does this album differ from your debut album Wisdom? What was your frame of mind going into the creation of Skin?

Jeff: We didn't really have a frame of mind for this record. It's all done now. It has been a weird record for us.

AJ: Is it more organic than Wisdom?

Eric: Ya, it's a lot more organic. It is more of a whole band record.

Jeff: It's a departure for us.

AJ: Is 16 Volt a hobby or is it the focus of your lives?

Eric: It's the total focus.

AJ: When you write songs, what parts do you center on first, the organic instrumentation or the electronic aspects?

Eric: We usually start with the electronics. Jeff has been doing a lot of sampling now. The way it has worked for the last couple songs is Jeff comes up with a bunch of samples. I have a few samples and bring them over and check out his samples and we start programming.

Jeff: Then we fight over which riffs to use. We both hate each other's music.

AJ: If you have different tastes in music, what do each of you listen to?

Jeff: We differ in some aspects as to what we each like but there are some groups we all like.

Cypress Hill and Meat Beat Manifesto are bands that everyone can agree on.

Eric: I like Helmet. No one else in the band seems to dig them though.

AJ: Can you ever see 16 Volt being on a major label?

Eric: I think so. I wouldn't say it would be a big major label. I don't want to use the term "selling out" but hopefully if we signed to a major label it would be on our terms.

Jeff: It wouldn't be for the money. We just want to get our record out there and be able to tour.

AJ: The underground industrial scene is still at a point where a lot of the already established acts such as yourselves still need to do a lot of self-promotion. Do you see yourselves surpassing that with the release of Skin?

Eric: Everybody involved feels that Wisdom will be the last record where we will need to self promote ourselves to the extent that we have. We proved ourselves to our label, Restriction/Cargo, because all of our records that they put out have basically sold. As far as they are concerned, we have done really well. A lot of people in the industry feel the same way.

Tony Engleton: Are there any electronic industrial bands around now that you really like?

Jeff: Rarely anyone comes through Portland, and those that do are all bigger than us. We played with Skrew and Monster Voodoo Machine the other night - that was pretty killer.

Eric: It was a good show even though we didn't get a sound check. We also had to set up in front of their gear, so there wasn't much room to move around on stage. The crowd response was good and there was a couple hundred people there who really got into it, opposed to the usual crowd we play to at goth oriented clubs. We got along well with Skrew and feel we made some good friends out of it. At the end of their set, they thanked us

for playing the show and the crowd started chanting our name. So I can definitely say it was one of our better shows. I can't say I have really heard many of the newer bands. Since we have been working on our record, we haven't had a lot of time to check out other stuff. Jeff: It has been a stressful record to an extent. We've been encaved for the last six months.

AJ: Would you rather do more shows like the Skrew gig where it is modeled more towards the industrial and metal fans? Eric: Not necessarily. A mixture of people in the audience is good. We just like getting a response from the crowd, that is what we care about most.

TE: On a wide scope of things, guitars are becoming more of a sample base and electronics are moving in on a lot of territory. Can you see the day when the guitars will fade away and technology will take over 16 Volt?

Eric: I don't see that ever happening. I think sampling guitars is totally stupid. The bands I see that sample guitars are bands that don't have access to a good guitar player or a good guitar sound.

Jeff: A lot of the guitar sampling is done by people who want complex control of things who don't play guitar themselves. They want guitar in their records but they also want total control so they sample them.

Eric: I see what your saying, technology definitely seems to be seeping in. No matter what, I can eventually see music reverting back to the way it was. Music can't just come from one source and when one single source becomes too popular, the quality fades. Like with grunge. There are so many fucking grunge bands now I can't really tell the difference between them. If industrial becomes completely technology based, it too will all start to sound the same.

TE: Because industrial music in general does not cling to any particular

range of instruments, it should be the most diverse form of music around, yet a lot of bands seem to limit themselves and their own skill as musicians by copying each other.

Eric: In industrial there is a difference between someone who is a computer person and someone who listens to other stuff. Either one can be a real musician. But to me, a real musician is not someone who listens to what is going around and just spits it right out again. A real musician is someone who expands upon what has already been done and uses different tools and ideas to create something new. Industrial music creates more of an opportunity to accomplish that because of its diversity of instruments.

AJ: A lot of the European industrial acts like Leather Strip are very popular here in the US. How popular are you over there?

Jeff: We get a lot of fan mail from Europe.

Eric: We know our records are selling out there, but we really don't know how well. I know we were #1 in Belgium for a while. We were higher than Ministry at one point.

AJ: In general, do you feel 16 Volt is as popular as you should be right now?

Eric: The way we see it, we're not getting enough press as it is compared to other bands. A lot of people in the industry along with our management think we are really under publicized, but in a way that is cool. We are happy to an extent that we are not selling millions of records because we don't have to deal with too much of the big business aspects of the music industry. We are sort of an industry insider band and we are happy with that right now. We are more known and respected inside the industrial scene than outside of it. We have more fans in members of bigger bands than we do as far as people who buy records.

RANDOM SAMPLES

By Todd Zachritz

Hello and welcome again to the column for experimental and otherwise unheralded sounds to clog up or clean out your ears...

First up is *Music For Stolen Icons 2* from **PAUL LEMOS & JOE PAPA**, better known as 2/3 of **CONTROLLED BLEEDING**. Whereas other CB projects range from grinding walls of feedback noise to hard electrodance, this one is purely an atmospheric wash of haunting vocals and dark, ominous soundscapes. *Stolen Icons 2* functions well as a sort of soundtrack, as evocative and brooding as **LUSTMORD**, but more melodic and song-based. Excellent work. (ARTWARE GERMANY, available through projekt: darkwave, POB 1591, Garden Grove CA 92642-1591).

In a more noise based arena, there's 3 recent cds from the seminal German avante/musique concrete label Selektion. *Un Peu De Neige Salie* by **BERNHARD GUNTER** is an extremely quiet, subtle recording. His 5 electro-acoustic tracks here consist of apparently random clicks and pops (like a vinyl LP) with periodic atonal electronic tones stretching out across the audio canvas, allowing the listener to soak up both the sounds of the listening environment and the actual cd. Listen closely, as silence really CAN be golden. Also on Selektion is the *Live cd* by **MERZBOW/ACHIM WOLLSHEID**, which is an hour of collaborative work from Japan's **MERZBOW** and Germany's **WOLLSHEID** (himself a member of **SBOTHI**), featuring what these guys do best - rough and jagged but engrossing power electronics/feedback. The last recent cd on Selektion is **RLW's 14**, a solo disc from **P16.D4's Ralf Wehowsky** which compiles 14 remixed pieces from 1980-93. *14* demonstrates discontinuity as the tracks vary from foggy dreams ala **ORGANUM** to cutup pieces, all with an ear for atmosphere and effect. Much like **P16.D4**, **RLW** provides some fascinating electro-acoustic music, combining synthesized sound with natural recordings and processing. A music full of wonderment and life. (Selektion, Firmungstr. 27, 56068 Koblenz, GERMANY, available in the US through **RRRRecords**, 151 Paige St, Lowell MA 01852 or **Solielmoon**, POB 83296, Portland OR 97283).

THE FUTURE SOUND OF LONDON are frequently lumped in with the hordes of "ambient/techno" groups, but with their new double-cd, *Lifeforms*, they prove that label to be quite inaccurate. That implies "chill out" music, but there's nary a danceable beat here, just fantastic electronic voyages into uncharted alien terrain. *Lifeforms*, totalling over 90 minutes in length, is a breathtaking work of experimental soundscaping - a fluidic metamorphosis of sounds cascading themselves into each other seamlessly. And before you say "ambient", this isn't all that mellow

either, with plenty of ear-jarring sonic noises popping up to clean the ears and make sure you're still listening intently. Brilliance. (**ASTRALWERKS/CAROLINE**).

Similarly tarred with the same brush is the **APHEX TWIN**, with his double-cd set, *Selected Ambient Works Vol 2*, which despite the hype really is incredible, with over 150 minutes of music. But don't expect "ambient techno" or much of a rhythm, as this is pure ambient, a soundtrack of melody and moody electronic reverberations. It's really quite amazing that something this uncommercial can come out on a major label. Some magnificent audio terrain here, with humanity and warmth. Recommended. (**SIRE/WARNER BROS**).

Stepping away from synthetics and into a different type of sound, try **CRAWLING WITH TARTS** new cd *Mayten's Throw*, which sees the California group creating unpretentious, experimental, yet very accessible music. Lately, they've been toying with pure "indie"-styled pop, with the gentle voice of Suzanne Dycus-Gendreau set to the primitive, no-frills acoustic instrumentation of husband Michael. But while previous **CWT** releases

have separated their "pop" and "soundscape" sides, this time they've integrated them into one - interspersing their odder "weird noises" with honest, soft-edged minimalist melodic pop songs. Surprisingly it works, too. **CWT's** "noise" isn't really harsh - it's more open-ended and flowing, nearly tribal in feel, and they mess around with old records and other altered organic sounds. Great and individual. (ASP, POB 24908, Oakland CA 92623).

Finally, we have the new cd from Chicago's noise-sculptors **ILLUSION OF SAFETY**, called *Distraction*. This time out, it's basically Dan Burke solo, and like most **IOS**, it's a diverse psycho-trip, moving from frenzied near-thrash drums to

creepy ambience, and encompassing nearly everything in between. **IOS** has always been a rollercoaster ride of sorts, but this time it's even wilder than before, juxtaposing rhythmic poundings with quiet sound. It's enough to scare some people, probably, but I find the unpredictability exciting. (**ODD SIZE FRANCE**, available through **COMPLACENCY**, POB 1452, Palatine IL 60078).

That does it this time. If you enjoyed this column, and would like more about similar musics, get a copy of my magazine, **GODSEND**. #18 has exclusive interviews with **CONTROLLED BLEEDING**, **SWANS**, **NOCTURNAL EMISSIONS**, **SLINT**, **ARTHUR POTTER**, **STEREOTAXIC DEVICE**, **CRASH WORSHIP**, **MICHAEL MANTRA**, **FRONT LINE ASSEMBLY**, and more. It's \$4 postpaid (\$5 for outside North America). Or send a large **SASE** or **IRC** for a copy of my monthly **GODSEND UPDATE**, with up-to-date news and reviews of electronic/experimental music. And also available for a paltry \$6 postpaid (to anywhere in the world) is my international compilation cassette, **OF SOUND MIND**. It's 90 minutes of varying sounds provided by **PSYCOLLAPSE**, **MERZBOW/POTTER**, **ROBERT RICH/AMOEBA**, **THE BEAUTIFUL PEOPLE, LTD** (featuring **JARBOE** of **SWANS**), **STEREOTAXIC DEVICE**, **TRANCE**, **P8K**, **ILLUSION OF SAFETY**, **VIDNA OBMANA**, and **KONSTRUKTIVISTS**. Thanx to all the labels who've sent stuff and to you for reading this.

Todd Zachritz, 1401 Fuquay Rd,
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IN: How would you describe your music without using labels?

Kneel: As kinda a jazzy bluegrass kinda thing... I don't know, I wouldn't really categorize it as anything. I'd say it's aggressive and it involves technology.

Ron: It's got a good beat and you can dance to it. I'd give it a 97.

IN: Who or what would you say are your influences?

K: Early 80's, new wave stuff. I was into Talk Talk, and the Human League, and I like Kraftwerk quite a bit.

R: Kraftwerk is definitely a major influence. I really got into Soft Cell a lot. Just the technology. I've been into electronic music as long as I've known it existed and I've been listening to Depeche Mode since *Speak and Spell* was around. I've just always really gotten off on the technology. I've never been a huge fan of guitars. Well, back in the late 70's maybe a little Boston, but other than that... I do own a Bad Company tape.

K: Don't print that.

R: Yeah, just anything electronic I've found interesting.

IN: Do you think there is a particular unique sound to *Spirits in Sin*?

K: We've been told that it's interesting. I try not to listen to too much industrial stuff just so it doesn't flavor what we're trying to do. I wouldn't say it's totally unique. I'd say it's in the vein of other groups working in the field, but I wouldn't say it's a replica or a copy of another group. We definitely try to shy away from anything that sounds like another group.

IN: What is or is it anything more than the two of you having to do with Industry Productions Laboratories - or is that just a fancy name?

K: Industry Labs is something that Ron and I did start back in late '91 - early '92 and it was basically an umbrella for live dinging that we had done then. We've had other people that have dinged for us and with us and help us put on our live shows and our Cybertech shows - which is our event of live performance and dj performances.

It's a small organization. I wouldn't exactly call ourselves an indie label, yet we're leaning towards doing things like compilations - including other groups. At this point it's a small operation, but

SPIRITS IN SIN

PRAY FOR MY MACHINE

Spirits In Sin is an electronic duo from Phoenix, currently shopping for a label. Besides keeping keeping me amused with their humor, Kneel Cohn & Ron McLin told me a few dark secrets along with more serious subjects such as their music and vegetarianism. If you need to dig deeper into their world or just want to give em a listen, write: Industry Production Labs, PO Box 45543, Phoenix AZ 85064-5543.

we're definitely interested in hearing other groups that are out there.

IN: Does that mainly include other Phoenix bands?

K: There is another band we've been working with called Mind Side Out and they've played the Cybertech shows with us. We've had djs dj the show with our Cybertech dj Andy and dj Heavyfoot.

IN: What are your live shows like?

K: We try to put on the best performance we can, with a lot of emotion and some aggression. We try to incorporate what we have recorded with an extra live twist where we change things for live shows and we try to make it interesting enough for people to come out and see us. We have lights and fog and all the polly-razz-ma-tazz that goes with that. We have used video in the past. We're trying to do things that are a little bit different than other bands, but a lot of things have already been

IN: Do you consider yourselves a Phoenix band?

R: Well, we don't fit into the Phoenix scene at all. We're not really a local band, we just happen to live here.

IN: I know that you're both moving to Canada, correct? Why? Does the location influence your music, or is it a personal choice?

K: It's something where I've found the conditions very livable there. I enjoy going there and there's a lot of culture: films, museums, what-not - I'm into foreign films.

I wouldn't say that we're moving there to influence our music. I would say that we wanna move there to be a little more comfortable where we're living. You have to take into consideration we're living in Phoenix, which is a city that reaches temperatures of 125 degrees in the summertime, and the music scene here just is overall a bunch of crap - well, it's nothing that I like. I'm not gonna say that it's crap because there's a lot of people that like it. It's nothing that I'm interested in and most of the bands are guitar-based bands. The Gin Blossoms came from here - from Tempe actually, which is in the Phoenix area.

R: The Meat Puppets came from here too.

K: The general sound that's in town here as far as local bands is pretty much a lot of REM spin-off type groups and guitar bands. So we've had a little difficulty trying to get club dates at the beginning. Everything seems to be in order at this time. Overall, the Phoenix scene does not call for an electronic sound, yet we've done pretty well doing our shows.

IN: How do you get along with the Phoenix bands? You've mentioned Mind Side Out... others?

K: Well, there's Mind Side Out. Those are our favorite guys here in town. They're doing a very good electronic project. They've done some recordings. I've done some engineering and mixing on their stuff. As far as any other bands, I'd say there was one called Torture Element, I don't know if they're still around anymore, but I used to do some percussion for them live. They did come up with a good sound. I don't know what's happened to them cuz I haven't talked to them in a

while. They kinda dropped off the face of the Earth as far as I know. The other bands we've had in town... we haven't had any problems I would say with any of the other bands in town. There's not many people that we can relate to as far as their sound.

IN: What about your relationship with Contagion? I know you've done some work with them.

K: I laid down some guitar stuff for a song called "Stronghold" that was on the last Contagion recording and I believe that was after they parted with World Domination and Capitol Records. The guitars have been used - well the song has been used now on a project that they're doing called Pinchpoint. It's Jack and Dave of Contagion doing Pinchpoint and that song has been re-done and my guitars are on there.

IN: Are there any other projects you are participating in?

K: We have a spin-off project called Syncom and that's basically a lot of stuff that doesn't fit into the Spirits format. It's groove-beat, but it's more free-form. Some of the songs have vocals, some may not. It's just interesting electronic music that we've done that doesn't exactly fit into the framework of Spirits.

IN: Do you have any future releases planned?

K: At this time we're working on a cd single. It's gonna be a remix type thing. The song that we're focusing on is "Pray For My Machine," which is on our *Surge* EP. We have a local guy who does producing, mixing, and engineering take an interest in our stuff, so he's doing a remix right now for that. Hopefully this is all gonna end up on a cd single with some other mixes that we're gonna be working on as well.

IN: Have you had any interest from labels?

K: At the present time, we haven't really sent anything

out in the past 2 years. That's mainly because we're getting enough press and what-not together and we're actually gonna send it off next week to some different labels and see what happens. We've been getting a lot of interest in general from magazines and radio stations. We've been getting a lot of letters and interest. So now would be a good time to send that out and see what would come of that.

IN: In the liner notes of *Surge*, you have a blurb about vegetarianism ("Go Vegetarian").

Do you want to make any comments about that?

K: You kinda hit a chord there. We are vegetarians, yes. I'm not saying

rights, etc. I don't feel that the maiming and killing of animals for the taste of their flesh can be condoned - I'm not into that, it's not right. I'm sure Ron can elaborate as well.

R: Yeah, I feel much the same way. I've been into the vegetarian thing for about six years. Meat is just an undesirable thing to me. When I first stopped eating meat it was a kind of guilt thing. I never did it for health reasons, just guilt reasons, and after a while you lose interest in it. To me, it's just kind of an appalling thing to see people eating animals - there's no point. My point of view, there's absolutely no reason to do it so I don't do it. It would be great if nobody else did it, but it's kinda a dream to see that happen.

K: We're putting together a compilation. We want a lot of electronic bands to

should be vegetarians. We wanna get some kind of word out.

I mean, we're not hell bent to spread the word of the gospel or anything of that nature. Yet, we want people to be more aware of what they're doing. I think as children are being raised, they're not really told what a hamburger exactly is. They're eating it and the parents say "Eat this, it's good for you. Eat your meat and eat your vegetables. I don't think kids realize the torture and just overall blasphemous thing they're doing by eating meat. Kids don't understand that and they're too young to understand that. When kids grow up, they keep on eating meat and they don't question it. We would like people to at least question it.

IN: Or at least be aware instead of living in ignorance.

K: Yeah, to be aware. We'll mention it at the shows a little bit. We're not trying to preach to anyone.

IN: You don't shove it down anyone's throat.

K: No, no. There's other bands out there that would do that but we don't. We run into a couple of bands that are vegetarians and we want to at least make it known that we are. Just to let people know that we're doing something and there's other people like that. At least to mention it so that people will look into it and find out. I could give you a lot of statistics, but it actually needs to come down to that person's decision.

IN: Do you see the band as what you'll be doing in the future, or is it more of a "hobby"?

R: Ultimately it would be great to be able to quit my day job and make a living making music. That's my dream - a goal that I have. Something that is hopefully attainable. It's the kinda thing everybody in high school who gets their own garage band together dreams about; "Man, we're gonna be

Interviewed by
Diane Birkenheier

should become a vegetarian, but it's something that I believe in. I could go on for hours about good reasons to become a vegetarian, animal

send stuff to us at Industry Labs. Basically it must be an electronic band, secondly

band members

rock stars. We're gonna have chicks by the truckload."

K: That's Ron saying that! I definitely want to note that in there that Ron is saying that.

R: Well, I know I did it in high school. You sit around dreaming so much, you don't pay attention to the music and the next thing you know, you've got a dusty drum kit in the corner and that's that. We're really serious about this and we want it to come to something - where we're actually making a living doing it. The important thing is creating something that we're happy with. We're not trying to "sell out." We're not trying to be total rock stars. We don't wanna be as huge as Depeche Mode - sure it'd be nice. It's great to have everything you want, but the more important thing is creating a product - or not even a "product," that's kind of an awful term to use - but creating something we're happy with. If other people like it, that's really great.

K: I would agree. I would say that I'm my worst critic - I'm just technical and picky about how everything's gonna turn out. Like Ron was saying, this is definitely something we wanna do as a career. I'm most happy creating music and it's definitely something that I'm going to be doing in some way. So yes, it's more than just getting a band together. Ron and I have been together working for the last four years or so on various bands. At this point, the SIS project has been the most popular and successful. We feel the best about it as far as where it's going. We've gotten a lot of positive response from radio stations and djs. People have been very helpful with what we're trying to do, they've been very encouraging - with playing our stuff. Even radio stations here in town, which I was somewhat surprised because the format is commercial/alternative. Sure we had to bug the fuck out of all these people to get our stuff on the air, but it happened. We've been interviewed on the radio station here three times now. They've had us come down and put us on the air and asked us a bunch of questions, played our music, and did record give-aways on the radio. We've gotten a good response and we wanna keep

moving in that direction, keep going forward. As long as we can come up with something that's real quality, I feel that it will be recognized. As soon as the music comes second to any kind of merchandise or promotion - if it's more of a gimmick than it is music, then I think it's just time to hang it up for us. I hope someone would let me know if I'm ever gonna do that. But I could not see that at all. I'm more concerned with creating something I'm satisfied with and when more people are satisfied with it, that's what I need to be encouraged, to keep doing what I'm doing. I would like to sell a lot of units, but I think that if you're not happy with it at all, then you can't be happy with yourself at all. That's my interpretation. If you're out to make money and you sell a million albums and then you've done what you've accomplished, then that's all there is to it. But what we're trying to do is more into the emotional side of creating music, and the lyrics and creating images in people's minds.

IN: Any future or side projects?

K: The Syncom thing, we're gonna keep doing that, that's definitely something happening there. I've been doing some soundtrack stuff for film. I'm very interested in scoring a film. I've done a lot of stuff on my own and I'm looking for some kind of outlet to put it into - an actual film. The compilation could be a good thing. Hopefully these projects will lead to others as well. There's something on the forefront that I've been thinking of doing, it's aside from SIS and Syncom, it's more of a dancier form, yet keeping it aggressive, so I don't know where it would exactly fit in. It may end up on a SIS album and it may not. I want to try to release a single, that way we'll see what happens. It's just something I've been wanting to do.

R: Also, with the vegetarian compilation we want bands to submit a recipe with their tape and we're gonna put together a vegetarian cookbook - plus a few of our own special recipes.

For more information on Spirits In Sin or to be put on their mailing list, write: Industry Production Labs, PO Box 45543, Phoenix AZ 85064-5543



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The Apartment Above Me

late one night
a man in the apartment
above me
was screaming
bloody murder with
the thump
thump
thumping
of a fist
or head
or something
pounding on the wall
I rolled over to
try and get back
to sleep
but he-
they were persistent

more screams
or rather
yells
from a second man
crashing glass
now they sound
serious
this isn't their
weekly spat
or lovers quarrel or
whatever
this sounds like
murder
I don't have a phone
should I go up and
get in the middle of it
or just roll back over
someone else
int he building
must be hearing
all this
calling 911
or the manager

silence
dead silence

then sirens
slowly converging from
different directions
another domestic
dispute
turned raw
violence
the flash
flash
flash of the
evidence cameras
in the courtyard
and the snap
crackle
pop
of the police radios

sleepy policemen
swish through the ivy
searching for the weapon
thrown out of a window
and
laugh and spill coffee

a knife
found
and flash
flash
flash

above me
no sound
for the
last
several months

dA Sebastian

Do not send me your tired, homeless, weary, dreary crap. Please send me some intelligent and maturing thoughts, feelings, sights, etc... Something to call "poetry" (or something slightly resembling it). I'm waiting. PS: No more poems about dead pets and cemetery descriptions - Lighten up!

THOUGHT PSYCHOSIS

"You You You"

your eyes, thick as a high school scrapbook
crackling and yellow, curling at the edges
a book of myths
in which i do not appear.

Clint Catalyst

The Last Meal

My legs shall be the appetizers, thus making sure I'll stay here forever.

I'll continue with the lower part of my body which is used for needs I don't have anymore.

After peeping in the mirror I'll part from my hair and body, my shell and image. Farewell!

I'll skip straight to my heart and nose, since they segment time.

It will be fitting in its way to continue with my senses and nerves, since they always fed me with illusory feelings.

First to be consumed are my tender ears and last are my rigid hands, these shameless tentacles...

With a last look of triumph in the mirror I'll swallow my last remaining organ - my eyes.

...Not as dark as I expected...

Shay Rapaport

Somehow Once Again

It was early in the evening
When they saw him
On the street:
His body was crumpled
Among the shreds of yesterday's news
And his clothes were
Caked with blood, as if
His limbs were the filthy rag of a mechanic
, Which
Quickly attracted a crowd to revel in the spectacle:
They chewed on greasy burgers
And contorted their faces with
What could have been mistaken concern.
The sight of the dying man
Filled the eyes of a young girl in pink satin;
Her mouth fell open and she
Tugged at the sleeve of her mother
(Who conveniently did not answer
The snail voice that asked her,
"What is he dying of, mom?")
, Instead
they stood immobile
When his eyes displayed his fear
, Instead
They stared
As spectators in a zoo
When his last cries rang out
, Instead
They watched another soul
In torment
While the size of the crowd
Increased; while
The strength of the crowd
Somehow once again
Stood around doing nothing.

Clint Catalyst

manipulator

the lover who wants to possess you,
and leave you to idle and wallow
in your self-loathing,
punishing you with passion,
then turning from you with an idle shrug
to know you will stay there,
and wait for him.
he lunges at you for his feast-
your feast together-
of each other,
but he will always consume you.
he will always win.
he will-
enter you and
violate you and
feed on you and
beat you and
laugh at you and
hurt you and
make you worship him and
make you hate him and
make you love him and
then turn from you, running into the night,
screaming,
and it's you screaming,
and he doesn't care,
then you're left to yourself-
and it's dark.

Misty Dawn

NETWORKING

Jaymz Espinosa, 2212 Nathan Lowe Arlington TX 76017: Leather Strip, Battery, Mentallo & the Fixer, Spahn Ranch, Chemlab, Snog, 16 Volt, THD, Usherhouse, Electric Hellfire Club, XMTP, FLA, Peace Love & Pitbulls, NIN, Cradle of Thoms, SMG, Clay People, Rosetta Stone, Amageddon D's, 242, & lots more. Bored 16 year old male in need of correspondence with anyone out there to exchange words music info, & clubs. Anyone hurry & write. The walls are closing in as I breathe my last breath of misery in this dreaded hollow tale called life.

21 year old wacko - can dig anything - write me, turn me on, scare me - just do something. I'm into Footus, Killing Joke, DCD, Skinny Puppy, the Beatles, Revco, Marilyn Manson & the Spooky Kids, (breath), Leather Strip, Swans, Siouxsie, Rain, Love, Kissing, Drugs, Traveling, Dreaming, Wishing, & Believing, Heather, 3809 Riedel Ave #3, Lake Worth FL 33461.

Thanx to all who wrote me, but I've moved. Max M. (aka Mordechai the Foul) can now be contacted at 4626 Cass St, Omaha, NE 68132. I am seeking to network with other Surrealist/Dadaists & Illuminati out there. I will also correspond with alien life forms. Je peux repondre aux lettres en francais/Puedo responder a las cartas en espanol.

David Xstacy, 2276 Lipan B1, Bullhead City AZ 86426. Into soundscapes, echoe chambers, Premature Ejaculation, cosmic ethereal sound, Psychic TV, Sleep Chamber, Cocteau Twins, Nurse With Wound, & Einstürzende Neubauten. I'm new here from Los Angeles - very friendly with a big imagination.

Matt - 355 Davis Rd, East Aurora NY 14052. (email - sm1h4@wehite.canisius.edu). 19 year old male college student. NIN, Ministry, RevCo, Klute, Leatherstrip, Talking Heads, TKK, KMFDM, Sisters, Cure, SMG, Die Warzau, Depeche Mode, 242, Hellfire Club, and much more. I'm interested in lots - too much to list here. Write and tell me about anything you want.

ILSA - PO Box 16722, Cleveland OH 44116 (NIN, Chemlab, RevCo, Block 57, Die Warzau, & much more). 18 year old who loves mail wants you to write me now! Send tapes, letters, pictures, anything. Into vampires, poetry, UFO's, & bondage.

Dalay - PO Box 16722, Cleveland OH 44116. Into all music, except country. Open to any kind of people except racists and religious freaks. Don't worry about entertaining me - (easily amused) - I like strange things and weird people. Send anything. I'll write everyone

back!

Beans, 47 Valley Ct, Wilmington DE 19810. 24 YO professional by day, demon by night seeks sub-cubious interested in bloodsports, vampirism, S&M, domination, multiple penetrations, bondage, and other perverse acts. Into KMFDM, NIN, Leatherstrip, Amageddon Dildos, Lords of Acid, Stainless Spiked Dildo, etc. Looking for anyone who might wish to communicate about or engage in said activities. Waiting...

19 yr old female into The Cure, Christian Death, The Fall, The Lords of the New Church, Sex Gang Children, most punk, industrial, early 80's pop & deathrock (gothic). Also into fetish, clubs, art, vamps, movies, dancing, & live shows. I'm living in a city of wolves & grins with sharpened teeth. FEAR TRAGEDY, 2731 Briarcliff Rd NE #4, Atlanta GA 30329.

Melanie (Mel), 19632 Victory Blvd, Reseda Ca 91335. Alien Sex Fiend, JaMC, Rudimentry Pini, Fad Gadget, Virgin Prunes, Sex Gang, Bauhaus, Pumpkins, Cocks, Puppy, Neubauten, Coll, June, Dots, Smiths (the list goes on and on). HELLO THERE! I am 19 and planning to move to CHICAGO from LA. One problem, I don't know anyone there. I am looking for fun honest people who are in the scene and live in CHICAGO (but if you're cool and not from Chicago, you can write me as well). What turns me on? Well, piercing and such, music, the scene, good friends, BONDAGE, and new interesting things. So write me, won't you.

Jessie, Box 851, Kingsland TX 78639. 18 yr old cancer girl with a taste for vampires, moonlight, Clive Barker, photography, design. Ministry, Puppy, Cyberaktif, The Final Cut, TKK, Sister Machine Gun, C. Connelly, Lydia Lunch, Psykosonik, Electric Hellfire Club, NIN, Cabaret Voltaire, Meat Beat, 242, FLA, KMFDM, Excessive Force, Coll - searching for fellow travelers of the mindway!

Dolly Dangers, Middle Earth, 551 Berkeley Rd #104, Irvine CA 92715. Meat Beat Manifesto, Perennial Divide, Death Method, Babyland, Delerium, Blink Twice, Thine Eyes, Orbital, Non-Agression Pact, Will, Amageddon Dildoes, Coll, Noise Unit, DHS, Excessive Force, Leatherstrip... 19 year-old Psych major and soon-to-be college radio DJ would like to discuss and trade music with anyone who's interested.

Monica P, 4610 Glenwood Dr, Killeen TX 76542. (Klute, Leatherstrip, KMFDM, XMTP, FLA, Rosetta Stone, Bauhaus, Lycia, Black Tape For a Blue Girl, Puppy, Chemlab, Sisters, My Bloody Valentine, This Mortal Coil, etc, etc)

20 year old college student floating in complete and utter confusion hoping to hear from other confused persons. I enjoy goth/Industrial music and clubs, body piercing, tattoos, and reading books by Anne Rice and Poppy Z Brite. Tired of people telling me I'm going nowhere due to my looks and lifestyle. I am very open-minded and willing to try almost anything once. I would love to hear from people with their own unique style, not the typical clone-like "alternative" style.

Marin Flensborg, c/o Perfetti, 214 Cleveland Ave, Highland Park NJ 08904. FLA, Front 242, coll, Severed Heads, RevCo, Leatherstrip, Scapa Flow & the Orb. I'm a 23 yr old male from Denmark (Copenhagen). I moved to New Jersey 3 months ago, and I'm looking to trade music and self-made art with anyone into industrial, techno, ambient, and acid jazz. I'm making music myself, and I'm a big fan of Giger & two Danish artists: Michael Kvium & Martin Bigum. I also like the fiction from Kerouac, Gibson, Ellis, Wolfe, & Coupland. If you're interested in changing your own music or just music in general, or if you're making art, you want to share, please write.

SP, TKK, KMFDM, NIN, Bigod20, Christian Death, Lestat, Last Dance, Young Gods, Cyberaktif, After Hours, Min, & side Proj. 19 yr old male fallen angel, deep in the heart of sin. Blood black bliss vampires, poetry, stories, music and dance, skin and teeth, intellectual, dire need of exposure to new music, a gothic enchantress, or cyberpunk philosophies. I am the shadow of the night, I am the knight of the shadows. Sorrow's Joy Toy, 2649 S Carpenter St, Appleton WI 54915.

Hept! Are there no single females my age in this area into the industrial scene? I didn't think so. But if there are I would love to hear from you. My interests are Ministry, NIN, Sister Machine Gun, KMFDM, FLA, Leatherstrip, Bigod 20, Psychopomps, Chemlab, Nitzer Ebb, Die Warzau, Malhavoc, Front 242, A Spill Second, Electric Hellfire Club, hard core techno, raves, Mystery Science Theater 300, B-movies, love, sex, and life. I'm a 21 yr old male and very bored. Please write anything. Andy Griffin, 123 Walnut St, Beaver Dam WI 53916.

Aaron Thompson; Skinny Puppy, Big Black, Neubauten, NIN, Coll, Cramps, Meat Beat, the Orb, FSOL, etc... I am 19 years old, like to read Nietzsche, C Wright Mills, and Maller. I love to dance, and can't get enough out of my local rave scene. Anyhow, I'm starved for intelligent conversation. It seems like everyone I come in contact with has nothing better to talk

about than themselves. I need intelligent people who aren't afraid to voice their opinions, or to learn. Who has something interesting to say? 1119 College Ave #7, Wheaton IL 60187.

Bell, 5462 San Bernardino St., Montclair, CA 91763. 16 yr old female, fascinated with vampirism, Sisters Of Mercy, Cure, Dead Can Dance, Nine Inch Nails, Mainly seeking male friends into Goth/Ethereal/Industrial. Guaranteed response.

Greggo, 23874 Oxford, Dearborn, MI 48124. Attention Fellow 4 Track Users! Are you one of those "musicians" who enjoy creating and recording your madness on 4 tracks and such? Would you like to share your ideas and recordings with other underground artists like yourself? I know I do! If interested Please send in your cassette and any other info pertaining to yourself and your recordings. Possible compilation if Enuff tapes received and if feasible, will try to send back compilation tapes to those who send in.

Louis G, 46-03 65th Place. TG, PTV, DVA, Puppy, Kraftwerk, 242, Din; FLA, Chem Lab, Pigface, etc - NO GRUNGE! 21 year old man seeks 18-25 year old women in Queens or Manhattan. Short (5'6" and under), sweet, honest, straight, clean, submissive, poetic, to be mine for friendship, relationship, fun, inspiration, etc. Send letters, photos, etc. I know you're out there - maybe I've seen you on St Mark's Place one Sunday afternoon...

Ambient, ethereal, and atmospheric. 22 year old mental traveler would like to hear from other males who enjoy sound that takes your mind and imagination to another world. Arcane Device, Future Sound of London, Premature Ejaculation, Air Liquide, Psychic Warriors Oy Gala, lovesiescrushing, Amorphous Androgynous... David Stacey, 5000 Gaines St, Oklahoma City OK 73135.

Heavily into industrial/electronic but also hardcore, noise, punk rock, crossover and other extreme musical styles. I'm doing a radioshow since more than 6 years and I trade tapes since even more time... currently looking for new tape trading pals (in Europe I can/want trade videos too: movies & musical shit). Only reliable and experienced guys! I got tons of live tapes (a lot of punk/hardcore but also different stuff like industrial...) and cds/vinyl (huge list)... I used to tape gigs by myself too! I got also a list of cds & 7"s for trade or sale, are you interested? (different stuff available...) If you are really interested don't wait to send me your comments and especially your updated lists! Andrea Tarozzi, Via Dei Faggiolo 146, 40132 Bologna, Italia.

KEVORKIAN

DEATH CYCLE

By Josh Finney

Jack Kevorkian, better known as Doctor Death, was once quoted as saying, "If I have lost my freedom, I have lost something more valuable than life... Some people want death, and I am going to give it to them." Death and freedom - the two subjects are almost inseparable and both are deep concerns of singer/guitarist Ryan Gribin and electronic composer Roger Jarvis, the human components of Kevorkian Death Cycle.

Although prone to being misconstrued as an attempt at shock value, the band's name is not a gimmick. Both Roger and Ryan are strong advocates of Kevorkian's crusade of mercy. Believing in the literal and symbolic significance of the suicide doctor's struggle against a system gone corrupt, it is a common theme that appears in their music. So when asked if either of them would take the route of assisted suicide if they were dying of a terminal illness, the answer was clear.

"Definitely," Roger declared. "Why let the doctors make money off of me while I lay there and suffer?"

"It all has to do with money," Ryan added. "The doctors are hyping all that and trying to stop Kevorkian because they make millions of dollars. They make millions a year off of people paying to keep people on the pump because they can't let them die."

"The humane thing to do is to put them out of their misery," Roger said adamantly.

Under the name GRID, KDC released their first demo in 1992, entitled *Distorted Noise Arrhythmia*. The demo spread quickly and received frequent play in the clubs of Seattle, Chicago, and Western Europe. It was there that listeners got their first lethal injection of songs like "Send Me the Machine," a bleak, high-speed dance track that is a dying man's plea for Kevorkian's Marcitron machine.

Versatile, cohesive and genuinely unlike anything else on the electro scene then or now, *Distorted Noise Arrhythmia* was an impressive first release. The music had a mutagenic quality to it that allowed for



songs to shift vastly in style from one to the next, yet still blend together as one coherent expression of sound. One moment a track would strike hard, ringing of malignant death techno, then oozing in by the next, contorting into a slow rhythmic crisis. Dark, synthetic and sullen with tortured vocals, so ominous was the demo's style that some stores carrying the tape have labeled it as gothic-industrial.

In the constant dispute over personal freedom to live (or die) as one chooses, organized religion has always been a dominant force opposing the rights of the individual. Currently in America, the Religious Right has taken hostile stance against freedom, striving for ultimate control over the way we live our lives. So it is no surprise that they are one of Kevorkian's primary oppo-

nents.

In 1994 KDC produced a second demo, called *Jack Is Back*, which spliced the topic of religious hate into themes already inherent in the band. Although KDC's unmistakable style was apparent in *Jack Is Back*, the music was a far cry from the dark dancecore of the first demo. The opening track, "Kill For Christ," explored the frightening tendencies of prejudice and violence rooted in Christian extremists. Encompassed in a seizure of digital percussion and noise, crunch guitars emphasized the animosity in Ryan's voice as he denounced what the faithful consider righteous: "kill for Christ/ kill in the name of the lord/ they'll die by his sword/ have no remorse/ can't you see, this cannot be/ no one can be free now."

"I am fully against

structured religion. It's just a mass brainwashing," stated Ryan, asserting the integrity of what's communicated in his lyrics. "There's been so many deaths caused by religion and religious wars; it's totally stupid."

In another song, "The End," which features the line "flat line, only death is divine," the concept of divine tyranny is fused with KDC's ever-present theme of suicide. Stitched with in the high BPM and convulsive synths is a metaphoric transfusion of words crying out that death is better than becoming a dehumanized slave of religion.

But these heated emotions are not spawned by a pair of atheists who reject faith entirely. Ryan and Roger follow the works of various philosophers and embrace their own personal set of beliefs.

When asked if he believed in a god, Ryan explained, "I believe there's a death cycle. I think there's an energy that keeps people alive."

"God doesn't have to be a person," Roger elaborated, "god can just be an existence."

Currently KDC's largest following is overseas, supported with a firm fan base in Germany, France, and Lithuania. Sharing the airspace with such prominent industrial masters as Leather Strip and Bi-God 20, KDC is one of the most frequently requested bands in the European electro scene. So with a mass of growing popularity and two exceptional demos receiving international circulation, it is certainly a mystery that a label hasn't signed the band yet.

At the present, KDC is developing a third demo which is soon to be released in 1995. *Babylon*, as it's called, will appear on cd and will be the band's first full-length album. This installment will draw upon techniques developed during the previous two demos. Roger promises *Babylon* will merge the heavy guitar and layered percussion of *Jack Is Back* with the harsh synth dancecore of *Distorted Noise Arrhythmia*. Until then, listeners can sample a dose of KDC's music on Goth Industry Records' *Mask, Beauty and a Sea of Sadness* compilation.

For more information or cassette orders contact: Kevorkian Death Cycle, PO Box 7362, Redlands CA 92375

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ZINE REVIEWS



Arc
Arc is a slick, glossy publication dedicated to electronic

music. I enjoyed reading the interview with Sect, and found the magazine itself to be extremely pleasing to the eyes. The comics were really cool, and the VIEWS section was full of intelligent reviews. This is a prime example of what you can do with good collaborators and good money. (Arts Industria, PO Box 4142, South Bend IN 46634-4142, Email: artstrust@aol.com) [Leech]



Compulsion #2

A very cool, polished half sized post-industrial zine. This issue features interviews: NIN, Jim & Debbie Goad (Answer Me!), Scorn, Mother Destruction, John Aes-Nihil (Archives of Aesthetic Nihilism) & Mason Jones (Charnel House). Also included is a little news section, reviews (books, zines, music), and addresses. Reading to hold your interest! (Tony Dickie, 10 Netherhill Rd, Gallowhill, Paisley, PA9 4RE Scotland UK) [Char]

scene and one of high quality. (Richard Gurtler, Druzicova 2, 82102 Brattslava, Slovakia, Europe) [Char]

Cybernetic Masturbation
Issue one, quarterly. This full size xerox zine is out of Australia and is targeted at the goth/death/ industrial/body modification/etc audience. Most of the handwritten interviews are kinda difficult to read, but there are 4 band interviews, along with artwork, stories, poetry, x-rated comics, an article entitled "The Truth About AIDS," and body piercing basics... It's great to see that this genre of music/culture is thriving "down under"; quite an informative first run zine. (PO Box 2005, East Hampton Australia, Victoria 3188) [Char]

Gamma-Ray
Gamma-Ray says it has two main goals: 1) To increase awareness and appreciation of music that loosely fits within one of these categories: trance/ambient/gothic/ethereal/experimental/industrial. 2) To promote scientific thinking. Issue #2 contains articles on computer viruses, which I'm not really sure is completely serious, as well as the usual reviews and interviews: (Violet Arcana, International Secular Atavism) plus some nice fiction and poetry thrown in. Nice stuff if you can find it. (PO Box 4117, Ithaca NY 14850) [Leech]

G.E.A.R.
A really good xeroxed zine from California, full of good show reviews, music reviews, etc. Unfortunately, they have the same name as Michael Brighton's Philadelphia-based GEAR (formerly Industrial Gear). Issue #12 opens up with a review of the KMFDM Angstfest (with Chemlab and Sister Machine Gun), which puts down KMFDM and compliments SMG [I think the reviewer was on CRACK! - ed.]. Maybe someday people will realize what good music is... (PO Box 592, Orangevale CA 95662-0592) [Leech]

Githyanki
Githyanki is one of those fanzines where the DIY ethic is evident. A xeroxed zine written by people with too much time on their hands. But, hey! Nothing's wrong with that, is there? Reviews of Beastie Boys,

Hole, The Crow Soundtrack, Tom Waits, lots of handwritten nonsense about nothing interesting. Zines are a cool way for people to write about what interests them, and that's just what Githyanki is. Too bad, they have a cool name. (PO Box 660572, Miami Springs FL 33266) [Leech]



Levity

This zine is great! Sure, it's just a full-sized 40 page xeroxed number, but what's in it...! Interesting, enjoyable interviews and articles - Vol 1 #2 featuring Machines of Loving Grace, Sky Crtes Mary, Rorschach Test, Kill Hannah (very wonderful band - check em out!), Sunshine Blind, Subversion, Post Modern Vampir Comics and much more. Also included are concert, music and zine reviews, poetry, classifieds, and an opinion poll. What really draws me to it is the attitude; it is not strictly a Goth zine, or for that matter, strictly anything. The frank and intelligent narration/presentation/style of editrix Veronica Kirchoff is what draws you in and makes you want to read this zine from cover to cover. The only drawback I found was the continuation of articles on later pages, instead of just finishing them on the following page. A computer could easily solve that problem. Also, support for the underground is made known throughout. With time and resources, this could become big. \$2.50 cover. (6904 S 12th St #1705, Tacoma WA 98465-



BLEEDING SHEEP

Premier Issue October 94

Bleeding Sheep

October 94, Premier Issue
This full sized Goth zine contains poetry, eccentric photography, fiction and drawings. Featured in this issue is the work of Fred Burkhart and an interview with Felix Miklik, and the first installation of "Prison Life: a view from within." The short fiction is typically well-written. A nice first run. (734 N LaSalle St, Suite 1159, Chicago IL 60610) [Char]

Catacomb

Volume 1, Issue 4, October 94. This dark Goth/vampire xerox zine is printed on pastel blue and pink paper (huh?) and it's full of nocturnal stuff in the forms of poetry, stories, an interview with Chad Savage, artwork, and even a quiz on "Is Your Boyfriend a Vampire?" I suppose if you have a fetish for fangs, this would be a place to find reading material, as there is quite a lot of interesting original work. \$2 newsstand, \$3 first class mail, \$4 UK/elsewhere. (1825 St Elizabeth St, Wilmington DE 19805) [Char]



Crewzine #7, \$5

Ooooh! Nice and glossy this time around! Still at its half-sized format with 90 pages chocked full of electro entertainment/news. Talk about growing up! Here's what you'll find, interviews: Martyr Colony/Pounce International, Experimental Change Request, Deus Ex Machina, Remy!, Vanishing Point, LFF 12, The Insult That Made a Man Out of Mac, Patternclear, Sleepwalk; scene reports, reviews (demo, live, etc), contacts and news. Crewzine's coverage has become the broadest in the

1705) [Char]



Nyx Obscura V.1 #1 \$4
This is the offshoot of Diana McCrary's *Euronymous*, and it is quite similar in that it contains beautiful artwork, fiction and poetry. Nyx also contains interviews (Ordo Equitum Solis), zine and music reviews, classifieds, and contact addresses. The original work within is as haunting and gentle as ever, and the actual magazine has a color cover with a silver seal on it and is bound with a purple string with a scull bead hanging from it. Quite unique. (Diana McCrary, PO Box 5554, Atlanta GA 31107) [Char]

Rant

Issue 1 (August 94) free. This one comes out of New Orleans and comes at you with a lot of attitude. Samantha and Endora (mother and daughter, or just too many "Bewitched" re-runs?) give us 24 pages of their "bullshit," as they call it in their mission statement. People they like, hype, and want to fuck - they also review stuff: videos, music, books. Full size and nice to browse through - kinda like a young Ben Is Dead. (630 S Carrollton Ave #227, New Orleans LA 70116) [Char]

The Shadow of Retribution

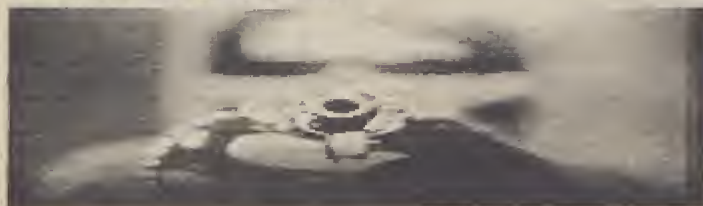
This is a gothic zine (in case the name didn't tell you) that has been put together nicely, with interviews with The Wake, Lycia, articles on The Sisters of Mercy, Red Lorry Yellow Lorry, and a whole shitload of gothic album reviews. Goth goth goth. If you wish you were dead, this zine is for you. One step (and a few dollars) away from being better than Propaganda. (ISOR, c/o Eric Seale, Br Box 1566, Edwardsville IL 62026) [Leech]



Storyhead #4, \$3.95
This issue of one of Chicago's literary/art magazines contains the same vein of work that it has become known for. That insightful, careful, adult style/view of the world. Here we find "Genie" - an old tale in a different mind, the comic "Every Day I'm There," and "The Voice" - a domestic abuse/situative story, among others. You can always expect intelligent, developed work from *Storyhead*. (1340 W Granville, Chicago IL 60660) [Char]



Spectre Autumn/Winter 94, \$4
Full sized cut-n-paste xerox Goth zine. Short but sweet interviews with musicians: Thine Eyes and Falling Janus, and interesting interviews with such personalities as Danielle Willis, Chad Savage, Clint Catalyst, Lara Haynes, and Laurette Hildebrande. Also inside are music reviews, adverts, art, and poetry/prose. The use of artwork and clipart throughout gives this zine a pleasingly full look, and the content makes it well worth the read. (PO Box 474, Lexington KY 40585-0474) [Char]



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